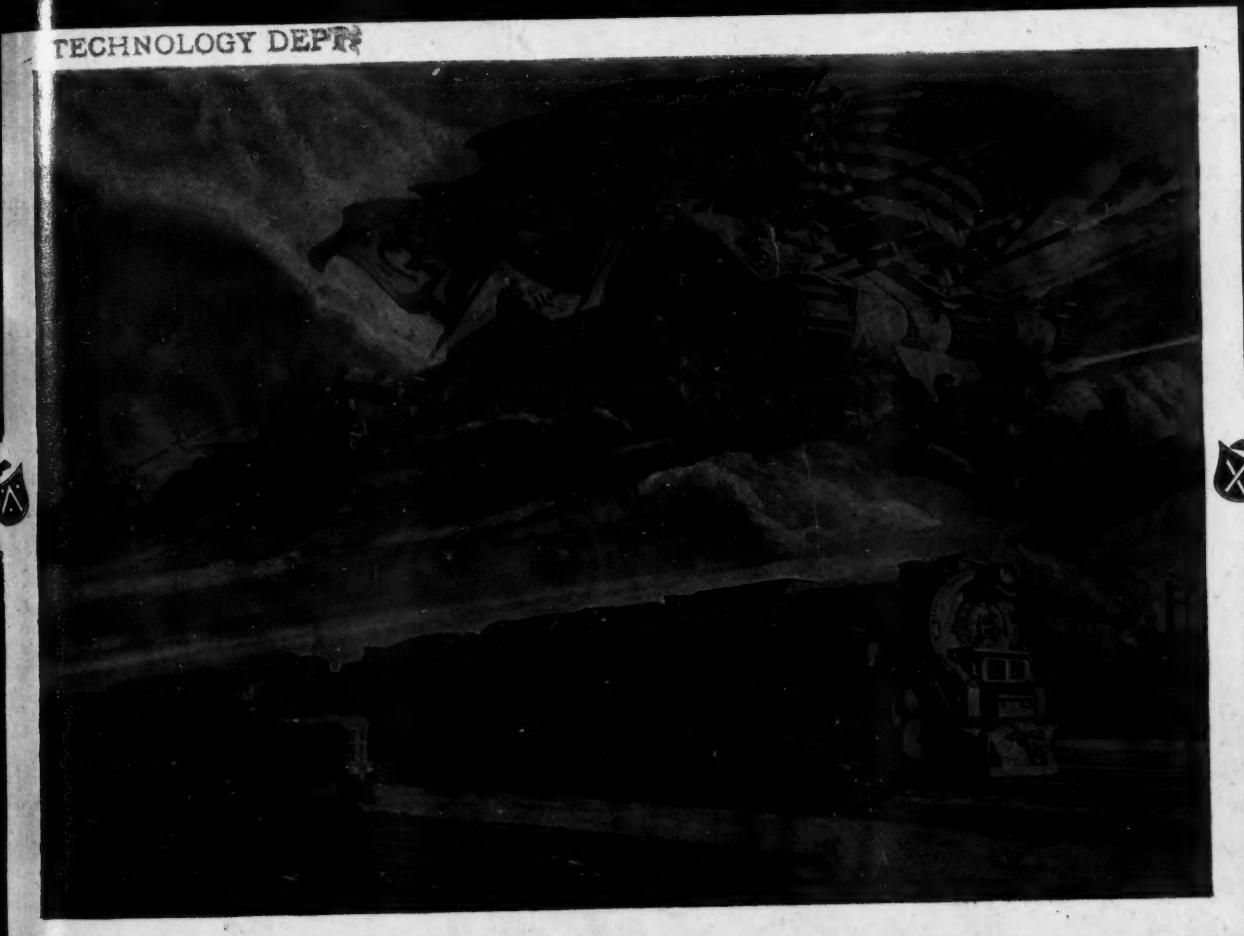


# The Inland Printer

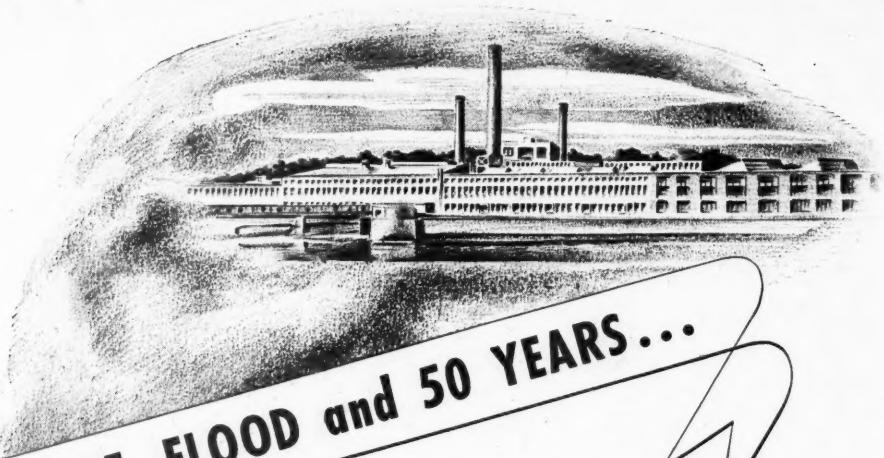
DEDICATES THIS ISSUE TO CONVENTION OF INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN

TECHNOLOGY DEPT.



July 1944



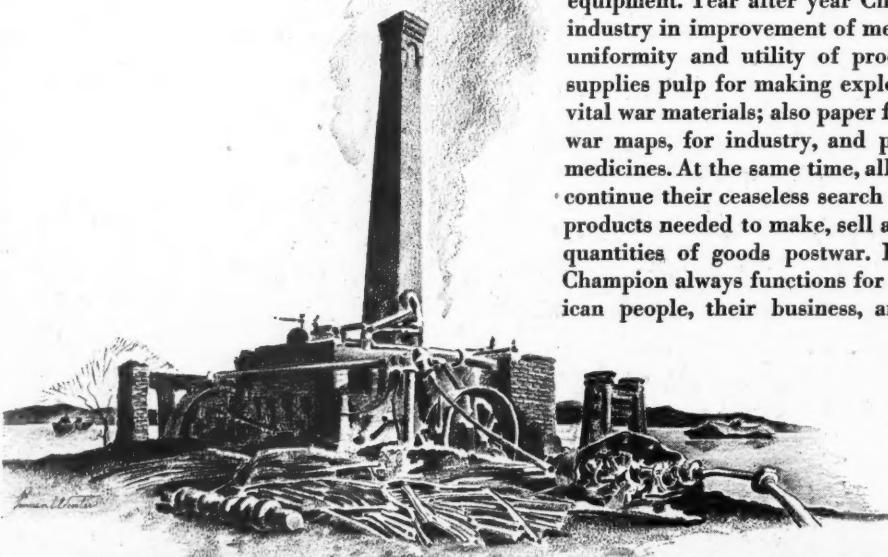


THROUGH FIRE, FLOOD and 50 YEARS...

*to Leadership*

1894  1944

The history of Champion is one of enterprise, financial stability and service. In its first twenty years Champion twice was burned, twice flooded, each time rebuilt with the most modern buildings and efficient equipment. Year after year Champion has paced the industry in improvement of methods and facilities, in uniformity and utility of product. Champion today supplies pulp for making explosives, and many other vital war materials; also paper for government use, for war maps, for industry, and packaging of food and medicines. At the same time, all three Champion mills continue their ceaseless search for new processes and products needed to make, sell and distribute fabulous quantities of goods postwar. In war and in peace, Champion always functions for the good of the American people, their business, and their government.



**THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio**

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

*Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Bristols, Bonds, Envelope Papers, Tablet Writing and Papeteries . . . 2,000,000 Pounds a Day*

*DISTRICT SALES OFFICES*

NEW YORK • CHICAGO • PHILADELPHIA • CLEVELAND • BOSTON • ST. LOUIS • CINCINNATI • ATLANTA



# Greater Production *with Limited Manpower*

A Ludlow equipment on the composing room floor makes it possible for the printer to produce more job and display composition with a given complement of manpower.

For with the Ludlow, some time-consuming operations are entirely eliminated and others are materially shortened.

Some of the special values of the Ludlow method and equipment which printers are appreciating today more than ever are:

1. Reduction in setting time, because Ludlow matrices can be "gathered" instead of having to be picked up one letter at a time.
2. Elimination of time spent in looking for sorts, since with Ludlow matrices in the cases, type supply is literally unlimited.
3. Reduction in justification time, because the flat Ludlow space matrices are so easy to insert and remove, and because Ludlow-set lines do not have to be spaced "tight to lift."
4. Reduction in make-up time, due to the ease of handling and assembling slugs, instead of single type lines always subject to pi.
5. Reduction in time and care in tying-up pages, handling forms and jobs in proofing, etc.
6. Reduction in lock-up time, because slug forms, with their relatively fewer and larger units, are safer to transfer to the stone, and contain no "tight" or "loose" lines.
7. Reduction in proofreading time, because forms of sluglines, once proofread and corrected, stay correct, as there are no loose characters to drop off, or get transposed.
8. Reduction in press running time in printing slug forms, since with no separate spaces to work up, press speeds can be stepped up.

And there are other advantages contributing to efficiency in setting job and display composition, and in handling and printing it. The full story will be sent you gladly upon request.

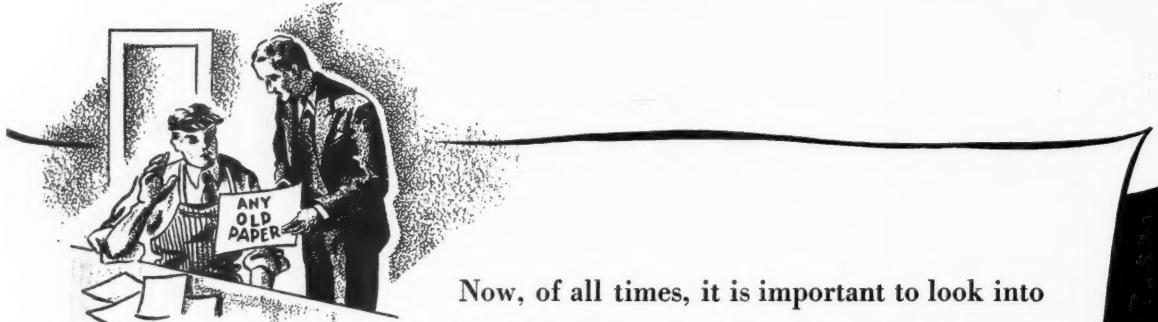
## LUDLOW TYPOGRAPH CO.

2032 Clybourn Ave.  
Chicago 14, Illinois

Set in Ludlow Garamond Bold with Italic

# FOR SOME JOBS

**Only the Best Paper is Good Enough!**

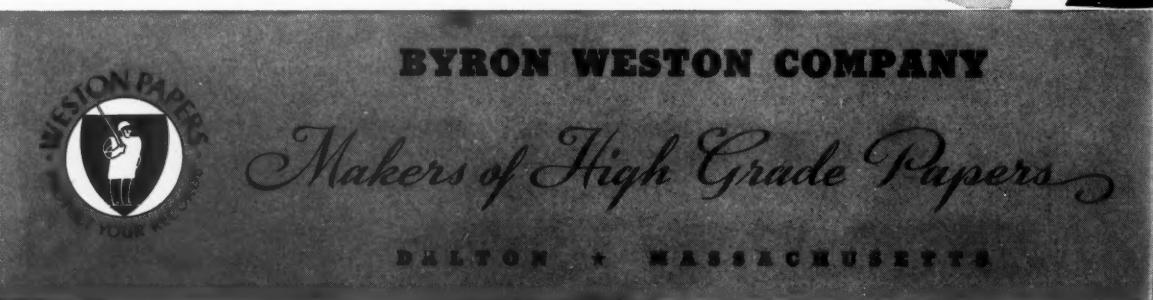
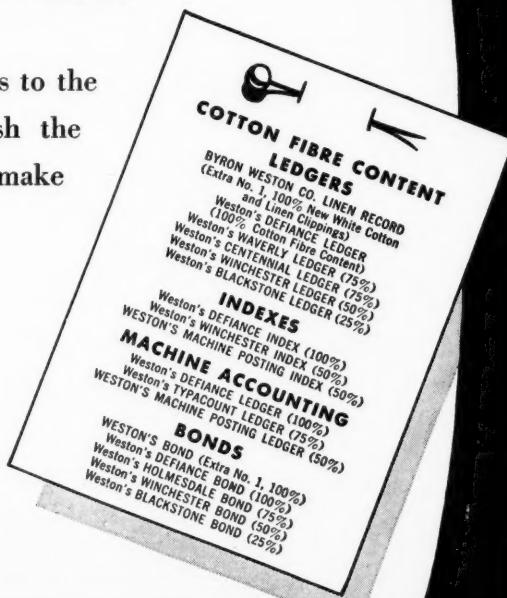


Now, of all times, it is important to look into the "life expectancy" of the records, documents, forms and correspondence papers that your customers rely upon

you to supply. Makeshifts and substitutes may be all right under the circumstances for "paper work" of a temporary nature, but *not* for the records your customers consider worth keeping.

Your paper merchant is cooperating with us to the limit of our combined abilities to furnish the right papers for these essential services and to make good this long established principle:

**" IF IT'S WORTH KEEPING,  
KEEP IT ON A  
WESTON PAPER"**



Basic Axioms in a Wartime Economy. No. 1



## Reserve Stamina . . .

The capacity of Miller machinery to produce without fail,  
despite extraordinary wartime loads, assures reserve  
strength to meet all future requirements.

# Munitions from the Sky VIA PAPER PARACHUTES

## SALVAGED PAPER PACKS

### A MIGHTY PUNCH

Vital supplies — food, ammunition, clothing, medicine—packed in waterproof paper containers—flown to outposts and isolated garrisons and dropped with precision from the sky—in paper parachutes



**LURKING**  
IN AMERICA'S STOCKROOMS, STOREROOMS, WAREHOUSES...

"SLACKER" CATALOGS

"SHIRKER" BROADSIDES

"OBJECTOR" DISPLAYS

"HIDEAWAY" FOLDERS

"DODGER" BULLETINS

"LOAFER" CARTONS

"SLINKER" BOOKLETS

"SKULKER" CARDS

"PACIFIST" STUFFERS

They're hiding out, "soldiering" on the job, while the collection of used paper for war purposes is lagging behind our barest needs by more than 100,000 tons a month. Let's rout 'em out, round 'em up and put 'em to work to whip the shortage. If we let it drag along, we'll pay with precious lives we must not, cannot sacrifice. It's time NOW for united action on the home front. EVERY POUND OF USED PAPER COUNTS — SALVAGE YOURS NOW!



## ARVEY CORPORATION

SERVING AMERICA'S ADVERTISERS SINCE 1905

CHICAGO

DETROIT

JERSEY CITY





## *The Story of the No. 3 Vandercook*

Favorite proof press of good printers throughout the world, the No. 3 Vandercook will be essential to plant executives planning increased capacity or the replacement of obsolete equipment.

The circular illustrated, which will be sent upon request, describes the features of sturdy construction, precision, and easy operation which result in the versatility that makes the No. 3 Vandercook the first choice of many printers.

If you want to know about an automatic inking proof press that is economical for general proving, can be used for PREPRINTING, making reproduction proofs, or color process proofs, write for a copy of the No. 3 Vandercook circular. Although equipment is not available immediately, you should have the facts for consideration.



VANDERCOOK & SONS, 900 North Kilpatrick Ave., Chicago 51, Illinois



## LEADING THE FIELD!

Not PLACE . . . Not SHOW . . . but a WINNER guaranteed! That is what thousands of graphic art experts have to say for "33" Ink Conditioner.

Engineered for modern printing, "33" Ink Conditioner has the unequalled distinction for unique performance. In addition to its function as a wetting agent, "33" also serves as a drier, roller conditioner and heat resistant. Its many advantages are varied, check them . . .

- Highest Ink Efficiency
- 15% to 30% More Coverage
- Less Waste Due to Spoilage
- Increased Affinity of Ink to Paper
- Perfectly Laid Colors Without Crawling
- Excellent Trapping in Multi-Color Printing
- Easier Reproduction—Better Results
- Economy
- Neutral, 100% Distilled, Non-Toxic

"MAKES GOOD INK BETTER"



Write for your copy of "To the Pressman" which contains valuable information and send TODAY for the 1 gallon container. "33" (letterpress)—"0-33" (litho).

### SPEED UP PRODUCTION

#### 100% Guarantee

##### I GALLON TRIAL ORDER

If our Ink Conditioner does not satisfy you completely, return the unused portion at our expense.

"33" (letterpress) "0-33" (litho & multilith)

LOS ANGELES  
JACKSONVILLE  
ST. LOUIS

SAN FRANCISCO  
TALLAHASSEE  
KANSAS CITY

DALLAS  
CHARLOTTE  
DENVER

HOUSTON  
KNOXVILLE  
CINCINNATI

OKLAHOMA CITY  
ATLANTA  
DAYTON

MIAMI  
WILKES-BARRE  
HARTFORD

ORLANDO  
MILWAUKEE  
TORONTO

TAMPA  
HONOLULU  
MONTREAL

IN CANADA—IT'S CANADIAN FINE COLOR CO. LTD., TORONTO

*Central*

**COMPOUNDING COMPANY**



1718 North Damen Avenue, Chicago, Illinois

# SHATTERING ALL TRADITIONS

No longer is it necessary for our infantry to rely entirely on rifles and bayonets, for many tradition-shattering developments have put a deluge of fire-power into the hands of our doughboys. Today . . . with automatic rifles the standard weapon for most of our foot soldiers; with machine and sub-machine guns; mortars and Bazookas . . . a small group can beat off hundreds of enemy armed in the usual way.

This is possible because, during peace times, American Industry developed the ability and resources to manufacture vast quantities of almost everything with a speed our enemies cannot match.



## CONSOLIDATED *Coated* PAPERS AT UNCOATED PAPER PRICES

Consolidated's pioneering achievement, which lowered the price of enamel-coated printing paper to that of uncoated stocks, is typical of many peace time developments which are now helping win the war.

Paper is an important war material!! It is needed for keeping records, for writing orders, for protecting war supplies. It also provides an effective medium for stimulating enthusiasm and speeding up the vital work at home.

Who . . . seeing realistic photographs of our men in action in America's great magazines . . . can fail to give the war effort his best? Countless technical and business publications also help increase the tempo of the necessary work on the "Home Front."

Consolidated produces an important share of the coated paper used in printing such publications. Thus Consolidated's development of 1935 becomes of added importance, for it not only reduces costs but also makes possible the production of quality paper with a minimum use of critical materials, man-power and machine-hours.

Furthermore, when Consolidated Coated is specified its relative high opacity and bulk make the use of lighter weights practical, conserving paper and the materials of which paper is made.

**CONSOLIDATED WATER POWER & PAPER COMPANY**

MAIN OFFICE  
WISCONSIN RAPIDS, WISCONSIN

Four Modern Mills . . . All in Wisconsin

SALES OFFICES  
210 S. LA SALLE ST., CHICAGO 3



# PAPER PAVES THE WAY



A tremendous barrage of printed facts, figures and instructions has been prepared to help our fighting men in their drive into Europe.

125,000,000 pamphlets, handbills and posters make up a paper task force long ago designed to accompany and in many cases to precede the invasion.

This rain of paper is the most carefully coordinated propaganda drive in history. It is also the greatest, in point of volume, ever undertaken.

With radios sealed, news channels stopped, underground activities curtailed, paper was commissioned to spread the word and to deliver the instructions.

But even this huge propaganda drive is but one of paper's many contributions to the war. Paper is, in fact, serving in more than 700,000 ways — on every fighting front, and on the home front.

Making a thousand miles of paper a day, as we do, we have seen the war widen the circle of paper's usefulness many times over. In the broader use of paper which peace will undoubtedly make permanent, Oxford will be ready to help its customers with new and still finer products.

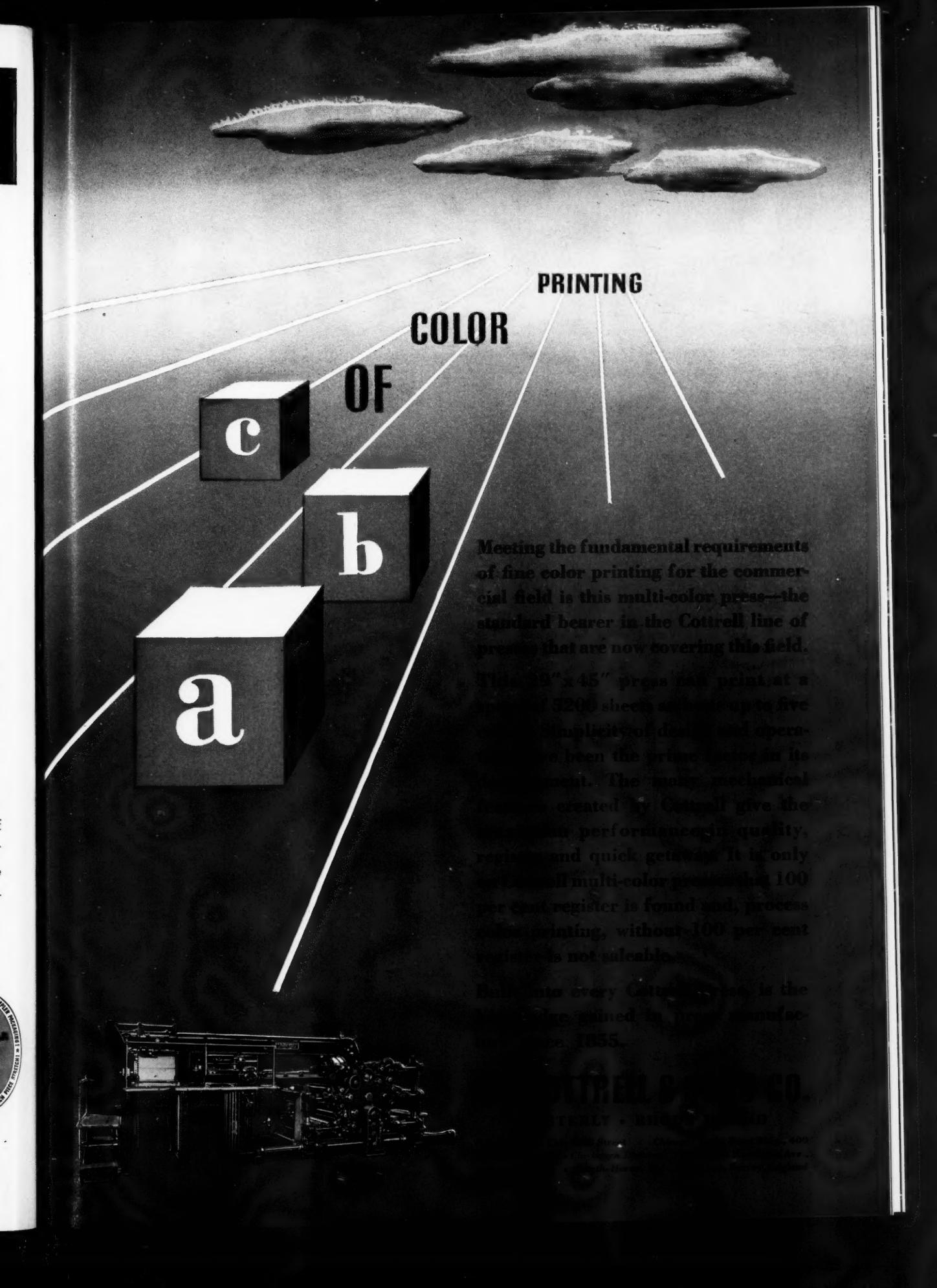
## OXFORD PAPER COMPANY

230 Park Avenue, New York 17, N. Y.

WESTERN SALES OFFICE: 35 E. Wacker Drive, Chicago 1, Ill.

MILLS AT: Rumford, Maine; West Carrollton, Ohio





# PRINTING COLOR OF

a

b

c

Meeting the fundamental requirements of fine color printing for the commercial field is this multi-color press—the standard bearer in the Cottrell line of presses that are now covering this field.

This 19" x 45" press will print at a rate of 5200 sheets an hour up to five colors. The simplicity of design and operation is apparent between the three blocks in its perspective. The mechanical features created by Cottrell give the press the best performance in quality, economy and quick delivery. It is only with a Cottrell multi-color press that 100 per cent register is found and, process color printing, without 100 per cent register, is not saleable.

Write to every Cottrell office or the Cottrell Division of the American Machine and Foundry Co., 1855 Broadway, New York 15, N. Y.

AMERICAN MACHINE AND FOUNDRY CO.

PRINTING - COLOR - OF

AMERICAN MACHINE AND FOUNDRY CO.

PRINTING - COLOR - OF

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PRINTING - COLOR - OF

AMERICAN MACHINE AND FOUNDRY CO.

PRINTING - COLOR - OF

AMERICAN MACHINE AND FOUNDRY CO.

PRINTING - COLOR - OF



## A TRIBUTE



The torch in Miss Liberty's right hand is a symbol of the freedom for which we are all sacrificing. The fuel to keep the torch burning is the widespread dissemination of the printed word among our free people.

The Printing Craftsmen of America have carried on their job of keeping the printed word flowing uninterruptedly — despite the ever-increasing handicaps of manpower and material shortages — in a way that merits the highest admiration.

Hoe recognizes its responsibilities to these Craftsmen and will continue to ease their burdens to the full limit of its ability by giving prompt, intelligent attention to all servicing problems that may arise.

*Back the Invasion...Buy more War Bonds*

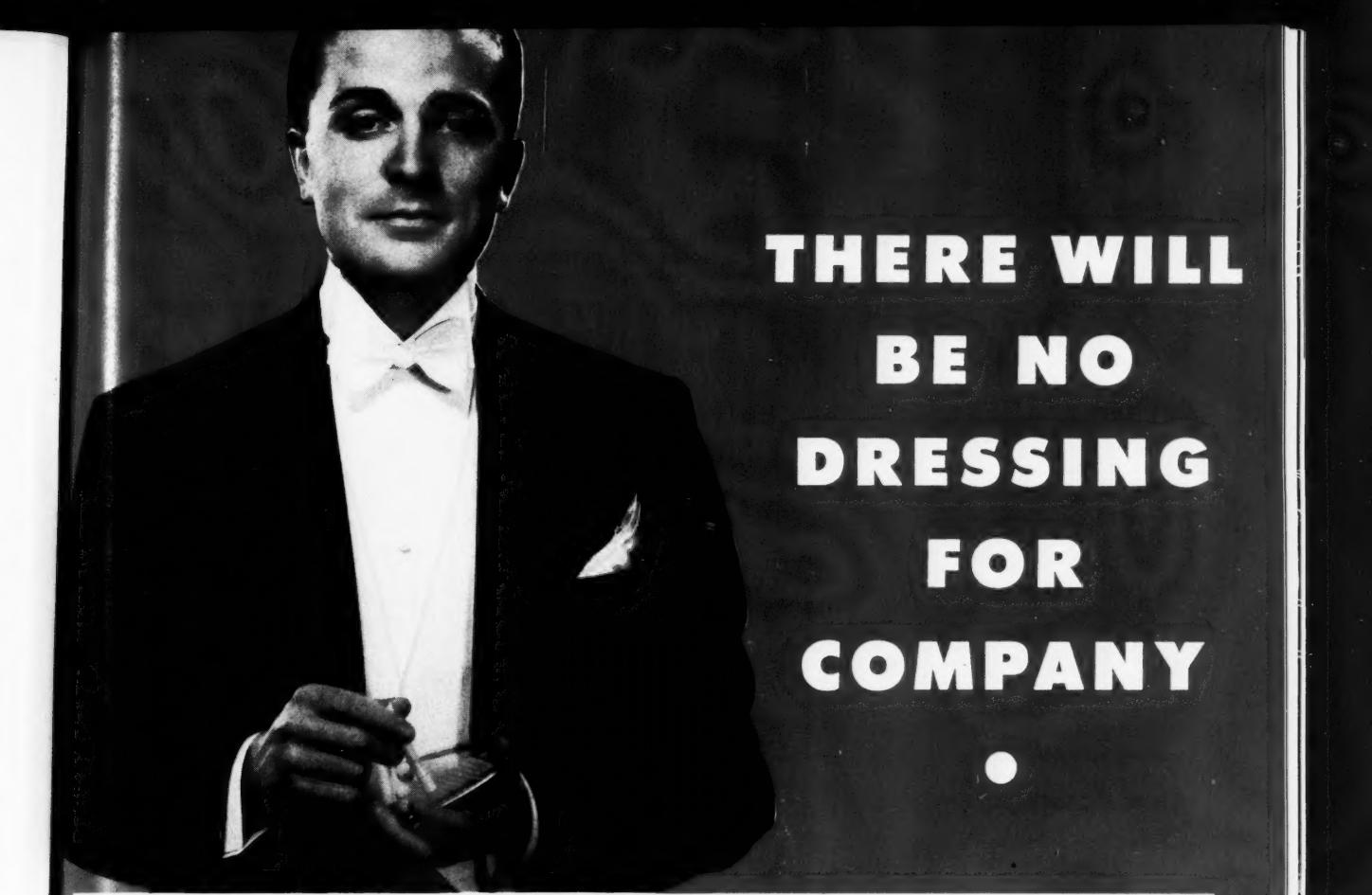


**HOE**

910 EAST 138 ST., NEW YORK 54, N.Y.

CHICAGO • BIRMINGHAM

**R. HOE & CO., INC.**  
BOSTON • SAN FRANCISCO



# THERE WILL BE NO DRESSING FOR COMPANY

● When your trial plate order arrives at Graphic Arts, for **EVERY** order, whether it be a first or one from an old customer, receives exactly the same treatment. It will be handled superbly by our staff of over a hundred master craftsmen. It will go through our plant with the same speed as all others. Our efficient operations are so geared that it would be difficult to handle otherwise. And the price will be predicated on the same fair basis.

Such is the treatment that appeals to more than 200 printers and lithographers who regularly depend on Graphic Arts service. They know that no other commercial plate making plant possesses the new, modern, technical equipment in such wide range and size as permits handling all types of your work.

Try us on one job of **ANY KIND** . . . Graphic Arts produce—color process plates, black and whites, highlights, posters, line or halftone negatives or positives for machine transfer, or photo-composed press plates, albumen or deep etch—for offset. We also supply—color process, one color line and halftone, camera composed negatives and photo-composed multiple negatives or completed plates, ready to run—for letterpress. We have been doing both war and civilian work in stride.

Let us show you how we can effect important economies for you by supplementing your facilities during production peaks, or by filling all of your needs. Operating 24 hours a day, the utmost service is afforded, overnight deliveries to most printing centers.

**MAIN OFFICE AND PLANT • TOLEDO 2, OHIO • JACKSON AT 11TH STREET • PHONE MAIN 2167**

**CHICAGO OFFICE** 201 North Wells Street  
Phone Randolph 5383

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• **NEW YORK OFFICE** 148 West 23rd Street  
Phone Chelsea 3-5309

● WE DO NOT  
OWN PRESSES

Graphic Arts Corporation **OF OHIO**  
MAKERS OF FINE PRINTING PLATES  
TOLEDO • NEW YORK • CHICAGO • DETROIT



# KEEPING IN TOUCH



PREPARED BY INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION

JULY, 1944

## COLOR PIONEERING RECOGNIZED

### Research of Leaders Now Generally Accepted

As the result of continuous research, scientific methods of color measurement and control are gradually replacing superficial, highly opinionated methods. One outstanding indication of this trend was the adoption by the American Standards Association of the Standard Specification and Description of Color.

International Printing Ink has been a steady contributor to both color research and the publication of fundamental information about color.

#### Three Monographs on Color

As far back as 1935, IPI published "Three Monographs on Color," the first comprehensive, authoritative work reconciling the viewpoints of the physicist, chemist and user of color. These books were heralded as "the outstanding publishing event in the graphic arts" of that year. Even today, they are the best source of fundamental information on color.

For many years IPI has fostered the adoption of a common color language. Joining hands with General Electric, Interchemical Corporation, the parent company of IPI, was



Spectrophotometry is the most accurate method of measuring color.



The Electron Microscope reveals new knowledge about pigments and vehicles.

a sponsor in the adoption of the A.S.A. Specification and Description of Color -Z-44, accepted June 17, 1942. This standard recognizes spectrophotometry as the basis for color measurement. The machine used is the G.E. Recording Spectrophotometer, the first commercial model of which was made for IPI and has been used for nine years by the Interchemical Research Laboratories.

#### Color Standards Surveys

Spectrophotometry guided the production of IPI's latest letterpress and offset color guides, which are the only color guides with colors notated in accordance with A.S.A. Standard. In package printing, the spectrophotometer has made possible the IPI Color Standards Surveys and insures their accuracy over the years.

Interchemical Corporation was among the first to secure one of the

amazing Electron Microscopes with a resolving power 50 times greater than the very best light microscope! This instrument is in continuous use in the Research Laboratories along with many other instruments for the measurement and control of color such as the Spectrograph and the Rotational Viscometer (an exclusive Interchemical development).

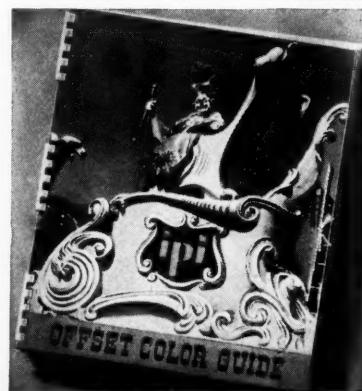
#### Allcolor Sheets

To implement the use of color in an orderly system, IPI cooperated with the Allcolor Company in the production of the widely-used Allcolor Sheets. The color sheets are notated according to the Munsell system recognized by the A.S.A. Standard. There are 360 colors available using printing inks instead of materials which are difficult or impossible to duplicate on a printing press.

#### FREE COLOR GUIDES

A letterpress color guide, an offset color guide—each made up in both file size and pocket size—and a specimen book of IPI\* Everyday\* Inks are now available to printers and others who specify printing ink colors. Write for the guides you need to International Printing Ink, Empire State Building, New York 1, N. Y.

\*Trademark



**PUT A WAR MESSAGE INTO EVERY PIECE OF PRINTING**

For source material, write GAVC, 17 E. 42d Street, New York



A hand grenade is more effective than a sheet of paper for capturing enemy machine gun nests. But, before the pin on that hand grenade can be pulled, it first has to be designed, manufactured, and shipped by men whose ideas and commands were communicated . . . on paper.

Paper has gone to war in such massive quantities that shortages have resulted, even for those civilian uses heretofore considered essential.

W. C. Hamilton & Sons, makers of those "good papers for good business" are doing their utmost to provide for vital needs. Rely on your Hamilton Merchant for the latest information regarding available supplies of paper to meet your essential requirements.

W. C. Hamilton & Sons, Miquon, Montgomery County, Pennsylvania . . . Offices in Chicago, New York, and San Francisco.

# HAMILTON PAPERS

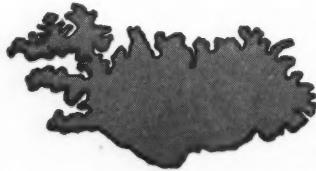
When Writing These Advertisers, Please Mention THE INLAND PRINTER.



# INTERNATIONAL COOPERATION



## *In the Stocking Cap of the World*



New air routes crisscrossing the North shrink time and space, bring

men of all races closer together. In the bleak coldness of the Arctic Circle, Yanks work with native Icelanders to tighten a vital knot in the magic web of world-girdling airways.

This is a happy instance of International Cooperation, of the friendliness and inspiration men find in working for a common cause.

Joining with printers and publishers at home, International urges all users of paper to unite in the conservation of this essential product. Only by the closest cooperation can increasing shortages of wood and labor be prevented from hindering Victory.

★ SAVE ALL WASTE PAPER ★

*International*



PAPER COMPANY

220 E. 42nd ST., NEW YORK 17, N.Y.

**PAPERS FOR PRINTING AND CONVERTING**

When  
**HIGH-SPEED PRINTING**  
is called for...  
CALL FOR...

Instant drying FLASHDRI inks now are available for many types of rotary printing. Having pioneered the principle of quick drying inks, Levey has accompanied their development with research in, and perfection and manufacture of suitable drying equipment which enables the Printing Industry to attain a speed of production consonant with present and future demands.

With the knowledge and experience gained in the field of quick drying inks, Levey designs and produces individual drying equipment which, added to existing equipment, largely increases plant efficiency and notably reduces ultimate costs.

And it may be added that Levey is the only ink maker who maintains equipment engineering and manufacturing departments and extensive research laboratories which are accelerating expansion in the high-speed printing field.



FLASHDRI  
LETTERPRESS  
LITHOGRAPHIC  
GRAVURE

We invite inquiry regarding specific requirements.



FRED'K H. LEVEY CO., INC.

Makers of Fine Printing Inks Since 1874

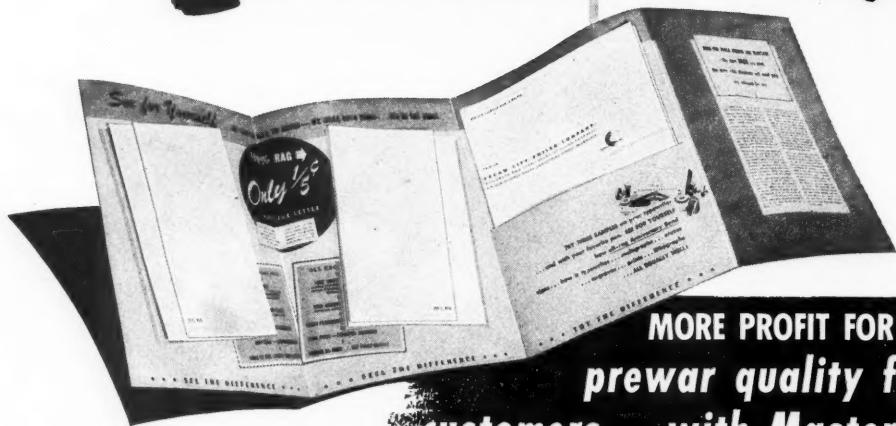
PHILADELPHIA

NEW YORK

CHICAGO

# HOW FOX RIVER HELPS YOU SELL BETTER

## Letterhead Paper



MORE PROFIT FOR YOU . . .

prewar quality for your  
customers... with Masterline  
**ALL-RAG Anniversary Bond**

WRITE TODAY FOR **FREE** UNIQUE "SEE FOR YOURSELF" KIT

Here's timely, practical help for printers, lithographers, engravers, paper merchants: Fox River's "See for Yourself" comparison kit—featured in national advertising—helps you increase your letterhead profits through visual proof that now, more than ever, it pays to step up from non-rag and part-rag papers *all the way to ALL-rag!*

The blunt fact is that many non-rag and part-rag papers tend to be somewhat dull and grayish these days, due to wartime shortages of bleaching chemicals. Only *all-rag* stock — such as Masterline Anniversary Bond — remains just as clean, crisp, white, permanent and impressive as before the war! Yet distinguished Anniversary Bond costs the user only  $\frac{1}{5}$ ¢ more per letter than 25% rag-content stock.

Write today for a copy of our "See for Yourself" portfolio . . . and ask for extra copies for your preferred prospects.

FOX RIVER PAPER CORPORATION, 409-G S. Appleton St., Appleton, Wis.

### Masterline PAPERS FOR BUSINESS

ANNIVERSARY Bond, Ledger, Onion Skin, 100% rag  
OLD BADGER Bond and Ledger, 75% rag  
DICTATION Bond, Ledger, Onion Skin, Tru-Opaque Bond, 25% rag  
ENGLISH Bond and Ledger, 50% rag

**All-Rag ... ONLY**  **MORE PER LETTER**

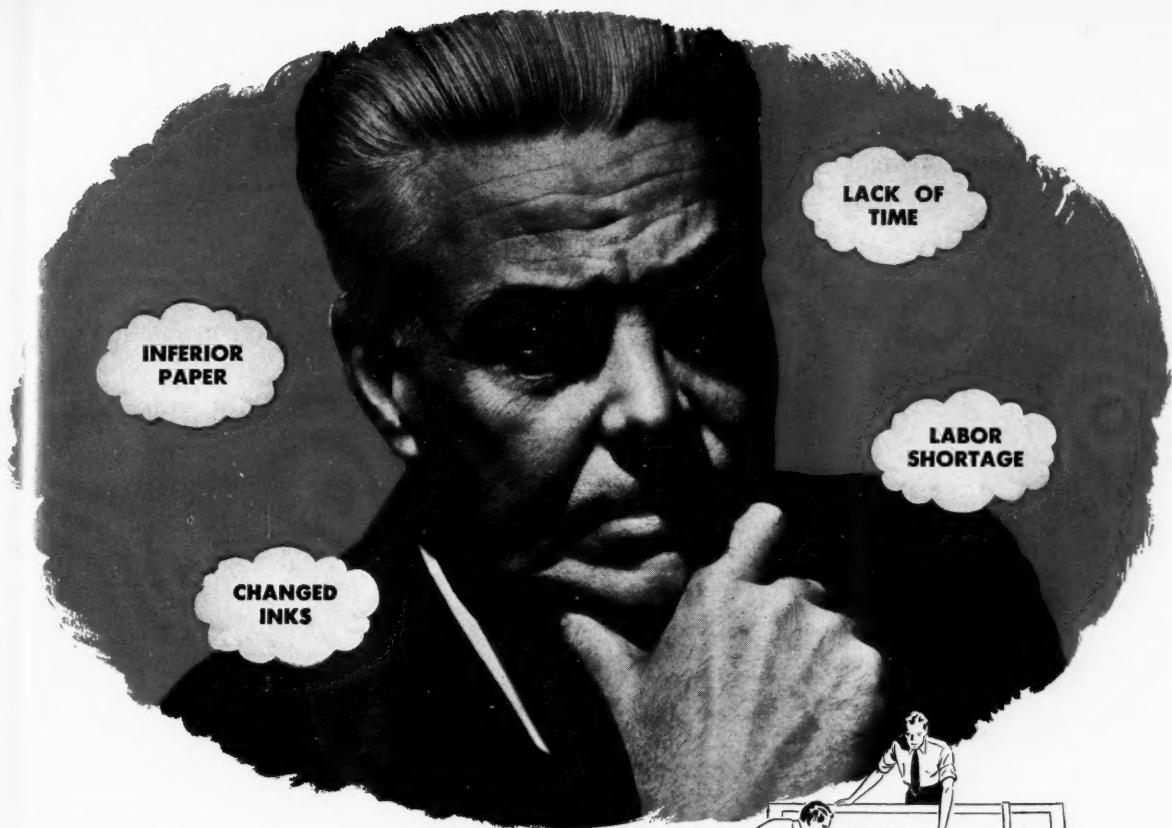
## ANNIVERSARY BOND

A FOX RIVER *Masterline* PAPER

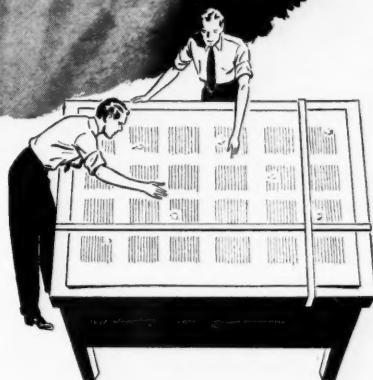
### NATIONALLY ADVERTISED TO YOUR BEST PROSPECTS



Cure wartime "letterhead-aches" with *all-rag* Anniversary Bond — that's the theme of current Fox River advertising in selected national magazines . . . Banking, Purchasing, Dun's Review, The Reporter of Direct Mail Advertising . . . reaching almost 100,000 of America's top-flight executives and users of fine business papers (your best prospects for better letterheads). Follow up, and increase your letterhead profits, with our "See for Yourself" comparison kit . . . a practical, convincing selling tool . . . yours for the asking.



## There's Plenty Wrong With Most Pictures Today



Picture reproduction by offset or letterpress is apt to be way off today. Everybody complains about below-par paper and varying ink. Tough and troublesome are these wartime limitations.

And who can do anything about it? Perhaps Dayco Rollers can. They are a bright spot in today's pressroom picture. They are better than ever—and we really mean better than ever.

Daycos won't cure all your pressroom grief—not by a long shot—but they still will maintain their true circumference

and velvety face. The tough renewable surface is still immune to the effects of heat and cold. Varnishes, inks and washes can't hurt it—and it won't chip or crack or lose its tack. Every quality is still there—only more so. And to help even further in getting better impressions, Daycos can be tailored to the exact plasticity your own particular work requires.

For more than 11 years Dayton Rubber has formulated literally thousands of combinations of synthetic materials.

That experience—unmatched by any other manufacturer—is the reason for the excellence of today's Daycos. We believe that now, more than ever, Daycos can help you with your problems. Write and find out.

**THE DAYTON RUBBER MFG. CO.**  
DAYTON 1, OHIO

*Latin American Representatives: National Paper & Type Co., 120 Wall Street, New York, N. Y.*

*Canadian Representatives: Manton Brothers, Ltd.  
Toronto—Winnipeg—Montreal—Vancouver*

**Maintain Victory Speeds — Conserve Your Tires**

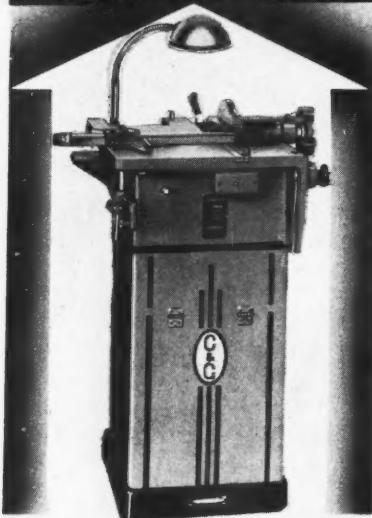


**Dayco Rollers by**

**Dayton**  
REG. TRADE MARK  
**Rubber**  
THE DAYTON RUBBER MFG. CO.

**The Mark of Technical Excellence in Synthetic Rubber**

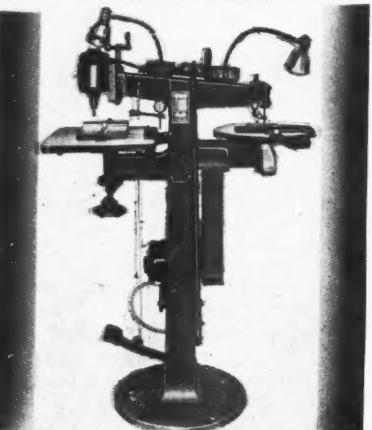
GET THE FACTS ON  
**C&G**  
EQUIPMENT NOW



The No. 3-A C&G Saw Trimmer affords the versatility and accuracy essential to the production of fine composition.

The C&G Clamp is made to insure safe and accurate sawing of slugs and type to as little as 9 points in length. The Any Angle Gauge makes the setting of type in angle blocks easy and fast.

These and many other exclusive features are fully described in the latest circular on the No. 3-A C&G Saw Trimmer.



The C&G Router, Jigsaw and Type High Machine will drill, rout, make inside or outside mortises and finish cuts to type high. It will work wood or metal mounted plates. To insure the earliest possible delivery on C&G equipment you should order now. Circulars giving complete information will be sent upon request.

**MILWAUKEE SAW  
TRIMMER CORP.**

510 E. Clybourn St., Milwaukee 2, Wis.

# Levelcoat\* PRINTING PAPERS



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	Tallahassee.....	"
	Tampa.....	"
<b>GEORGIA</b>	Atlanta.....	Sloan Paper Company
<b>IDAHO</b>	Boise.....	Zellerbach Paper Company
<b>ILLINOIS</b>	Chicago.....	Berkshire Papers, Inc.
	Chicago.....	Chicago Paper Company
	Chicago.....	Zellerbach Paper Company
	Springfield.....	Capital City Paper Company
<b>INDIANA</b>	Indianapolis.....	Crescent Paper Company
<b>IOWA</b>	Des Moines.....	Carpenter Paper Company
	Sioux City.....	"
<b>KANSAS</b>	Topeka.....	Carpenter Paper Company
	Wichita.....	Western Newspaper Union
<b>KENTUCKY</b>	Louisville.....	The Chatfield Paper Corp.
<b>LOUISIANA</b>	Baton Rouge.....	Louisiana Paper Co., Ltd.
	New Orleans.....	The D and W Paper Co.
	Shreveport.....	Louisiana Paper Co., Ltd.
<b>MARYLAND</b>	Baltimore.....	Baltimore Paper Company, Inc.
<b>MASSACHUSETTS</b>	Boston.....	Carter, Rice & Company Corp.
	Worcester.....	Charles A. Esty Paper Company
<b>MICHIGAN</b>	Detroit.....	Seaman-Patrick Paper Co.
	Grand Rapids.....	Carpenter Paper Company
<b>MINNESOTA</b>	Duluth.....	John Boshart Paper Company
	Minneapolis.....	Stilwell-Minneapolis Paper Co.
	St. Paul.....	E. J. Stilwell Paper Co.
<b>MISSOURI</b>	Kansas City.....	Carpenter Paper Company
	St. Louis.....	Beacon Paper Company
	St. Louis.....	Shaughnessy-Kniep-Haw Paper Co.
	St. Louis.....	Tobey Fine Papers, Inc.
<b>UTAH</b>	Salt Lake City.....	Zellerbach Paper Company
<b>VIRGINIA</b>	Richmond.....	Cauthorne Paper Company
<b>WASHINGTON</b>	Seattle.....	Zellerbach Paper Company
	Spokane.....	"
	Walla Walla.....	"
	Yakima.....	"
<b>WISCONSIN</b>	Milwaukee.....	The Bouer Paper Company
<b>MEXICO, N. L.</b>	Monterrey.....	Carpenter Paper Company

## KIMBERLY-CLARK CORPORATION

Established 1872 • Neenah, Wisconsin

New York: 122 E. 42nd St. • Chicago: 8 S. Michigan Ave. • Los Angeles: 510 W. 6th St.

\*TRADE MARK

The seventh advertisement of a series appearing in Nation's Business, Newsweek and U. S. News in the interest of those producing paper and printing so vital to the country's commercial and industrial activities in time of war.



## It takes tons of PAPER to launch an air fleet!

**KIMBERLY  
CLARK  
CORPORATION**  
NEENAH, WISCONSIN

**SAVE WASTE PAPER**  
Paper is a vital war material. It is the duty of every American to make full use of each piece—to save all waste paper and have it collected regularly.



**Levelcoat\***  
**PAPERS**

**Trufect\*** For highest-quality printing  
**Multifect\*** For volume printing at a price



Kimberly-Clark also make Economy and Recondite cover; Regent bristol; Kimray school papers.

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

A black and white illustration of a man with dark hair, wearing a dark suit jacket over a white shirt. He is holding a fountain pen in his right hand, pointing it upwards. Above him, there are two stylized, cloud-like shapes filled with a dotted pattern, representing ink droplets. The man has a slight smile and is looking towards the pen. The background is plain white.



in your presswork!

Y OUR pressman's spatula is the magic wand. SMICO INKS are the medium. And the only sorcery involved is the famous SLEIGHT difference that enables these inks to perform so notably . . . to produce so consistently a quality of black and colored presswork that stands out so obviously by comparison. ● Nor has the war in any way altered this SLEIGHT difference. Uncle Sam's needs took from us certain critical materials. But the ingenuity of our long-experienced laboratories quickly found adequate replacements. And SMICO INKS are still giving their matchless results in thousands of letter-press and lithographic pressrooms every day.

**SMICO**  
**INKS** . . .

*with that SLEIGHT difference!*

## **SLEIGHT**

NEW YORK • PHILADELPHIA • WASHINGTON • CLEVELAND • CHICAGO  
MILWAUKEE • KANSAS CITY • FORT WORTH • LOS ANGELES

# METALLIC INK COMPANIES, INC.

TRADITIONALLY PREFERRED FOR PRECISION PRINTING PRODUCTION



Paper's essential basic material, pulpwood, is becoming increasingly scarce because of inroads made on the labor supply in the Nation's timberlands. Wartime applications of paper have elevated nearly all grades to a critical status comparable with ammunition, guns and medical supplies. On every front overseas and at home, Paper has demonstrated its essentiality. Conserve it in every way and lend your support to a program of maintaining the necessary manpower required to harvest America's pulpwood.

*Buy more War Bonds—and Keep them*

VICTORY *War Quality* PAPERS

THE NORTHWEST PAPER COMPANY • CLOQUET, MINNESOTA

For Index to Advertisers, See "Classified BUYERS GUIDE" in Back



# TWO KINDS OF SERVICE

Beckett's has always taken pride in its service. We still do—but it's different now. In time of peace our first preoccupation was to get as good papers as we could make to our friends and customers as quickly as was humanly possible. Now, in the midst of all-enveloping war, our first thought, like yours, must be the service of our country.

Material usage is strictly limited. Demand for paper is enormous. The needs of the armed forces and the government must come first. We cannot give our friends the service we once did, and will give when the day of not too distant victory arrives.

**THE BECKETT PAPER CO.**  
*Makers of Good Paper in Hamilton, Ohio, Since 1848*





*is  
remembered  
long after  
price  
is forgotten*

**uality**

Look around you: You'll find that most of the printing and typographic service houses enjoying a reputation for

producing work of high quality are operating with the advantage of Monotype equipment. They use Monotypes for the production of machine composition and to make type and materials used in hand work and make-up. For there is always a profitable market for the best composition and presswork—a market which is open to any Monotype owner.

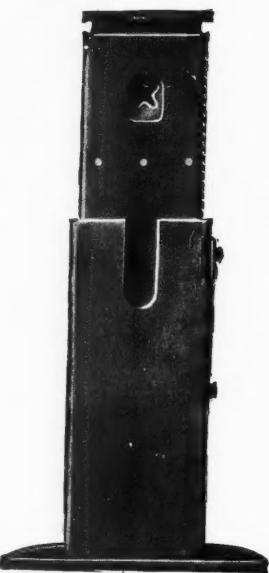
**LANSTON *Monotype* MACHINE COMPANY**

MONOTYPE BUILDING, TWENTY-FOURTH AND LOCUST STREETS, PHILADELPHIA 3, PENNA.

Monotype faces used: Stylescript, Kennerley Bold, Baskerville; cap Q is Caslon, No. 337, enlarged.

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

★  
**Save Time  
 Reduce Costs  
 Get Better  
 Printing  
 with**



## CYLINDER PRESS LOCKS

These locks hold a chase solid to the press bed and when you prevent the springing of a chase, you eliminate the working-up of material in the form.

Cylinder press locks will fill any space up to 36 inches, and the final locking is done with a Hempel Key.

A set of these locks at every press will pay you dividends. Write us for catalogs and price lists.

PRINTERS' SUPPLIES SINCE 1878

**Morgans & Wilcox Mfg. Co.**

MIDDLETOWN, NEW YORK



## AMERICAN

They're tops in genuine, dependable quality. Ruggedly built for real durability . . . a product of experts for expert printing. Try a set. You'll like them. Order now.

## ROLLERS

AMERICAN ROLLER CO.  
 1342 N. Halsted St., Chicago 22, Ill.  
 225 N. New Jersey St., Indianapolis, Ind.

*Greetings to the  
 Craftsmen!*

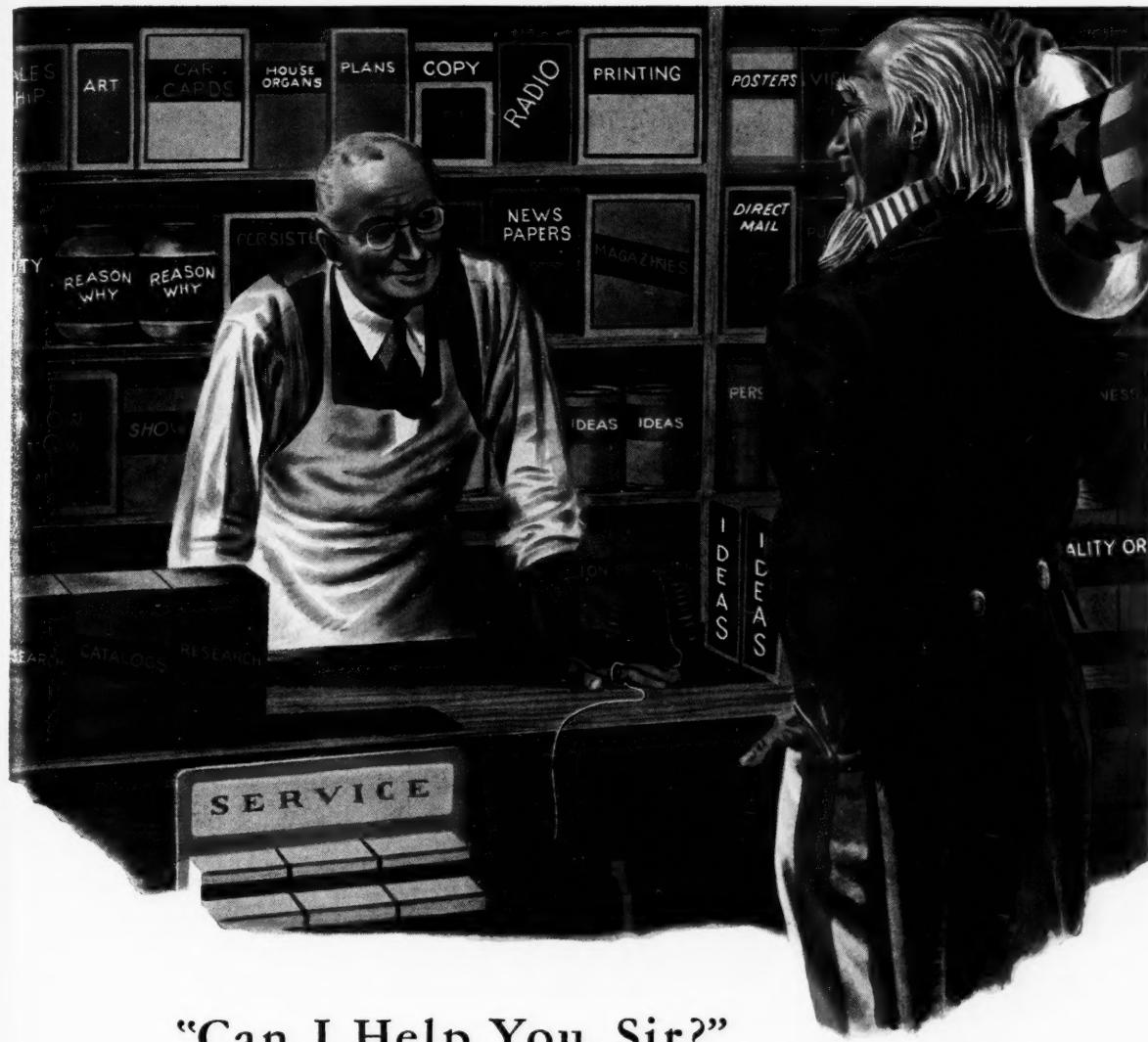
It is especially essential to conserve metal now. Let us solve your lithographic plate problems. Our method of graining and re-graining assures better work and longer life for your plates. All sizes—zinc or aluminum.

**ALJEN SERVICE**  
 2128 COLEBURN AVENUE  
 CINCINNATI 14, OHIO

**MEAD**  
**papers**

### NATIONALLY-DISTRIBUTED

ALA.: Partin Paper Co.; Sloan Paper Co.  
 ARIZ.: Blake, Moffitt & Towne; Zellerbach.  
 ARK.: Roach Paper Co.  
 CAL.: Blake, Moffitt & Towne; Commercial Paper Corp.; General Paper Co.; Zellerbach.  
 COLO.: Dixon & Co.  
 CONN.: Rourke-Eno Paper Co.; John Carter & Co.  
 D. of C.: R. P. Andrews; Barton, Duer & Koch; Stanford.  
 FLA.: Capital Paper Co.; Central Paper Co.; Everglade Paper Co.; Jacksonville Paper Co.; Tampa Paper Co.  
 GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co.  
 IDA.: Blake, Moffitt & Towne; Zellerbach.  
 ILL.: Berkshire Paper Co.; Birmingham & Prosser; Blunden-Lyon Paper Co.; Chicago Paper Co.; Dwight Bros. Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Swigart Paper Co.; James White; Zellerbach.  
 IND.: Central Ohio; Century Paper Co.; Diem & Wing; C. P. Lesh; Crescent Paper Co.  
 IOWA: Carpenter Paper Co.  
 KAN.: Central-Topeka.  
 KY.: Louisville Paper Co.  
 LA.: Alco Paper Co.  
 ME.: Arnold-Roberts; C. H. Robinson.  
 MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co.  
 MASS.: Arnold-Roberts; Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Cook-Vivian; Paper House of N. E.; Storrs & Bement Co.; Whitney-Anderson.  
 MICH.: Beecher, Peck & Lewis; Birmingham & Prosser; Carpenter Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine.  
 MINN.: John Boshart; General Paper Corp.; Stilwell-Minneapolis Paper Co.; E. J. Stilwell.  
 MO.: Acme Paper Co.; Birmingham & Prosser; Central States Paper Co.; K. C. Paper House; Tobe Fine Papers, Inc.; Weber Paper Co.; Zellerbach.  
 MONT.: Carpenter Paper Co.  
 NEB.: Carpenter Paper Co.  
 N.J.: Bulkley, Dunton & Co.; Lathrop Paper Co.; Lewmar Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons.  
 NEW YORK CITY: H. P. Andrews; Beekman Paper & Card Co.; Bulkley, Dunton & Co.; Canfield Paper Co.; M. M. Elish & Co., Inc.; Forest Paper Co.; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohiman; Reinhold-Gould, Inc.; Schlosser Paper Corp.; Vernon Bros. & Co.; Walker-Goulard-Plehn; Willmann Paper Co.  
 NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith; Union Paper & Twine.  
 N. C.: Dillard Paper Co.  
 OHIO: Alling & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioto Paper Co.; Union Paper & Twine Co.  
 OKLA.: Carpenter Paper Co.; Tulsa Paper Co.  
 ORE.: Carter, Rice & Co. of Ore.; Fraser; Zellerbach.  
 PA.: Alling & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffler & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuylkill Paper Co.; Whiting-Patterson Co.; Wilcox-Walter Furlong; H. A. Whitman & Co.  
 R. I.: John Carter & Co.; Narragansett Paper Co.  
 S. C.: Dillard Paper Co.  
 TENN.: Bond-Sanders Paper Co.; Clements Paper Co.; Sloan Paper Co.  
 TEX.: L. S. Bosworth Co., Inc.; Carpenter Paper Co.; C. & G. Paper House; Clampitt Paper Co.  
 UTAH: Carpenter Paper Co.; Zellerbach.  
 VA.: Old Dominion Paper Co.; Cauthorne Paper Co.; Richmond Paper Co.; Dillard Paper Co.  
 WASH.: Blake, Moffitt & Towne; Carter, Rice & Co. of Wash.; Tacoma Paper & Stat'y Co.; Zellerbach.  
 WIS.: Bouer Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.



## “Can I Help You, Sir?”

You can and you may . . . you who conceive the stuff of which good advertising and good sales promotion are made . . . you who think and plan and write and design and print . . . you who publish and you who advertise. My hands are full on the fronts of war. I need your help on the front at home.

Specifically? Sure. Let me have your strongest War-Bond salesmanship, your most effective War-Bond sales promotion. Give me the sort of thing that will wipe out Black Markets. Let me have a steady supply of all you have to attract new Wacs, Waves, Spars, and Cadet Nurses. I'll take some of that antidote for Absenteeism and Inflation, too.

... and anything you've got to help me conserve paper, food, fuel, and all critical resources.

Looks to me as though you have plenty of what I need and plenty of what it takes. Deliver it. Keep on delivering it. And thanks.

## U. S. WAR SAVINGS BONDS: *The Best Buy in Paper Today!*

★ ★ ★ Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Mostrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text; and De & Se Tints.

# THE MEAD CORPORATION

THE MEAD SALES COMPANY, 230 PARK AVENUE, NEW YORK 17 • PHILADELPHIA • BOSTON • CHICAGO • DAYTON • KINGSPORT  
DILL & COLLINS INC. • WHEELWRIGHT PAPERS, INC.

For Index to Advertisers. See "Classified BUYERS GUIDE" in Back

25





BUY WAR BONDS

## AMERICAN TRADEMARK

### THE MORE POPULAR BRYANT BRANDS COATED

CELLUGLOSS — C2S Enamel; C1S Enamel  
IMPERIAL — C2S Enamel  
BRYFOLD — C2S Enamel; C2S Cover  
PLIABLE — C2S Enamel; C2S Cover  
MILHAM — C2S Enamel; \*C2S Offset Enamel;  
\*C1S Litho (Gloss Ink)  
SUNRAY — C2S Enamel; \*C1S Litho; \*C1S  
Litho (Gloss Ink)  
BRYCOAT — C2S Enamel  
FEATHERWEIGHT — C2S Enamel

### UNCOATED

IMPERIAL — Bible; Manifold  
BRITISH OPAQUE  
DE SOTO — English Finish; Super; \*Litho Ma-  
chine Finish; \*Litho Super; \*Litho Duplex  
Super; \*Offset  
BRYANTIQUE — Eggshell  
BRYTONE — English Finish; Super; \*Litho Ma-  
chine Finish; \*Litho Super  
ROCKET — \*Offset  
SUNBEAM — English Finish; Super; \*Litho Ma-  
chine Finish; \*Litho Super; Eggshell  
BRYANTEER — English Finish; Super; Eggshell  
The availability of these grades is restricted,  
in some cases by war conditions.

\*Designed for top performance on offset presses.

To travelers the world over the New York skyline is America's trademark . . . the symbol of progress and prosperity.

For the users of paper, the Bryant mark is a meaningful sign, too. Back of it are nearly fifty years of fine paper making . . . ahead, when restrictions are unnecessary, lies steady enrichment of an already broad line of "Fine Papers for Fine Printing!"

**BRYANT**  
**PAPER COMPANY**  
KALAMAZOO 29F, MICHIGAN  
CHICAGO SAN FRANCISCO NEW YORK



# abundance of Peace these things shall

We shall create new and better conveniences for our loved ones . . . new more modern homes . . . better motor cars . . . aviation for all . . . universal air-conditioning!

We shall produce more efficient equipment and improved buildings for Factory, Shop, Office and Farm!

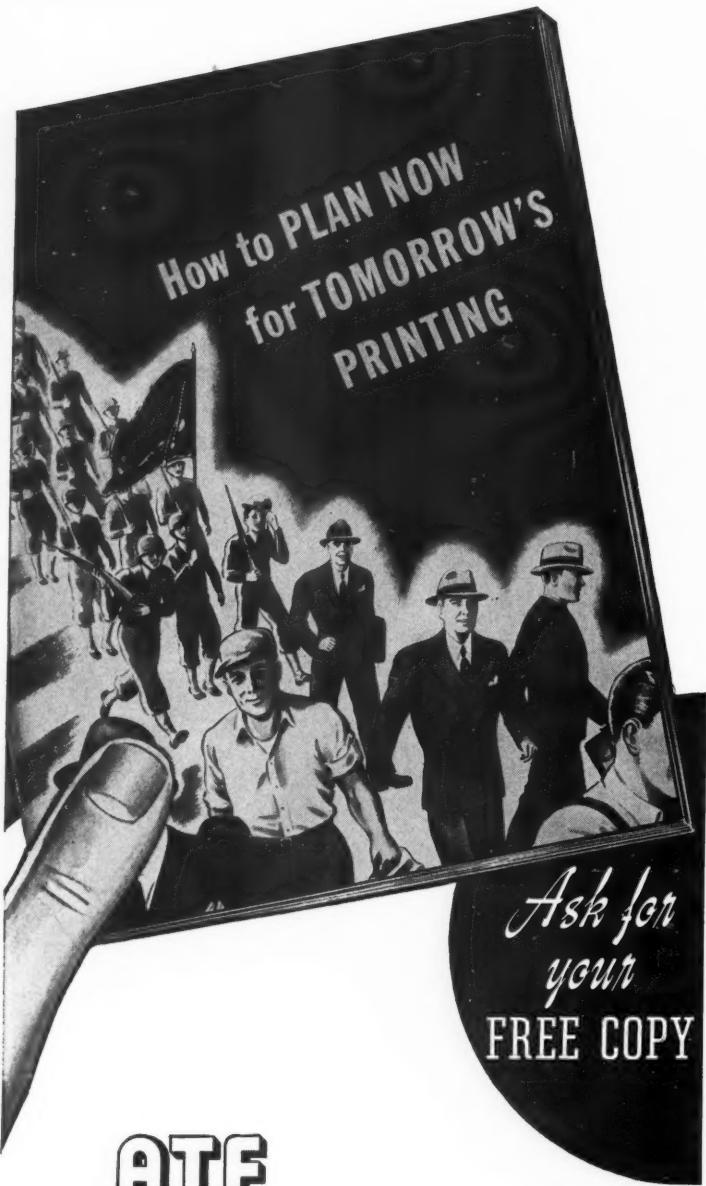
The consummation of these dreams of Peace will be made possible by the same genius which created the America we know. The brains of Marketing and Advertising Leaders will bring these products to the public thru the medium of newspapers, periodicals, catalogs, booklets, leaflets, folders and printed packaging and wrapping.

Color Advertising will play an exceedingly important role in the future. Improved Colors and Inks will be available to meet the demands of greatly increased volume and quality for all methods of reproduction.

# Sinclair and Valentine Co.

Main Office and Factory: 611 West 129th Street, New York City

Albany Birmingham Charlotte Cleveland Dayton Havana Kansas City Mexico City Nashville New Orleans San Francisco  
Baltimore Boston Chicago Dallas Detroit Jacksonville Los Angeles Miami New Haven Philadelphia Seattle



**ATF**

#### **Civilian Priority Delivery Plan**

If you know now what presses you'll need after the war, have them reserved *at once* with a Certified Priority Number, and assure yourself of getting the equipment you will need at the earliest possible moment. This PLAN covers the following ATF presses:

LETTERPRESS	Style C Kelly	OFFSET	Little Chief
	No. 1 Kelly		Chief

No. 2 Kelly	Big Chief
Kelly Clipper	
Little Giant	

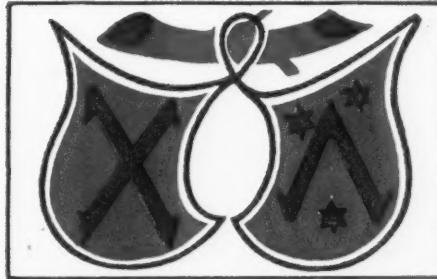
# HERE'S PRACTICAL HELP *for the printer*

**who will PLAN**

Thinking about your postwar business . . . where to get it . . . what it will be . . . how to produce it? That's not enough. You have to **PLAN NOW . . . and DO SOMETHING ABOUT IT**. Here's the first step . . . get a copy of this free booklet. Shows why *planning now* is essential . . . why delay may be costly. Gives five simple, logical steps, and detailed instructions on how to take them. Includes valuable Guide and Check Chart to Printing Buyers. Don't delay! Ask your ATF Salesman **TODAY**, or send to

**AMERICAN  
TYPE FOUNDERS**

200 Elmora Avenue, Elizabeth 8, New Jersey



SHARE YOUR KNOWLEDGE

## A Font of Friendship

AT THE boundary where majestic waters do not divide, but *link* two great Nations . . . the Printing House Craftsmen of Canada and of the United States meet to answer vital questions facing the industry in these trying times.

We salute the Combined Meeting of Canadian and U. S. members of the *International Association of Printing House Craftsmen* . . . in session at the General Brock Hotel, Niagara Falls, Canada . . . confident that this important international conference will once again contribute in a major way

to "sharing our knowledge" to the benefit of all.

More than ever we look to this meeting for light in the solution of many vexing problems of Wartime . . . and of the period of peaceful readjustment ahead. We shall continue to work and pray for the speedy and successful conclusion of the War —and for the cementing of even closer ties of Friendship and Cooperation between the two great North American English-speaking Allies in the promising years to come.

**LEWIS ROBERTS, INC.**  
FINE PRINTING INKS  
PRECISION OFFSET INKS  
**NEWARK, N.J.**



*Manufacturers of Precision Offset Inks Since 1911*

BALTIMORE  
BOSTON  
CHICAGO  
COLUMBUS  
DENVER  
DETROIT  
NEW YORK  
LOS ANGELES  
LOUISVILLE

MINNEAPOLIS  
NASHVILLE  
AKRON  
PITTSBURGH  
OMAHA  
ROCHESTER  
WASHINGTON  
WICHITA  
TULSA



"The Broken Bike"

*When you want to know*  
**GO TO AN EXPERT**

EACH PROBLEM, naturally, calls for a different kind of expert. If you're in a quandary about your paper buying, the expert would be your printer.

You can take his opinion of Rising Papers for the very good reason that it's his business to know quality—paper itself underwrites so much of his own reputation for good printing. It should interest you to know that expert printers have been using the various Rising Papers for their own work for years.

The same prices as other quality papers. Among other lines: Rising Bond (25% rag), Rising Line Marque (25% rag); Finance Bond (50% rag), Rising Parchment (100% rag). The Rising Paper Company, Housatonic, Massachusetts.



ASK YOUR PRINTER—HE KNOWS PAPER

# Rising



## HERE'S HOW WE TALK ABOUT YOU TO YOUR CUSTOMERS

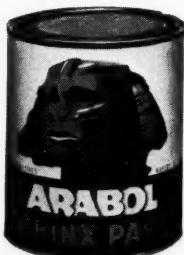
The advertisement above is one of Rising's business-building campaign appearing in:

BUSINESS WEEK      THE REPORTER      U. S. NEWS  
TIME      PURCHASING      PRINTERS' INK  
SALES MANAGEMENT      ADVERTISING & SELLING

## Adhesives?



**ARABOL PAD-TEX**—an improved adhesive for padding and all general book-binding work—economical, quick drying, non-inflammable, contains no rubber—brushes on evenly and smoothly and is very flexible. Under normal conditions, pads made with Arabol Pad-Tex can be bent double without cracking, peeling or chipping the adhesive. Should Pad-Tex become heavy through evaporation, it can be thinned with water, eliminating the muss and mess of hot compositions. Pad-Tex trims clean on the cutting machine, and may be used in a spray gun. Write for free booklet describing application.



**ARABOL SPHINX PASTE**—a make-ready paste with half a century of usage—keeps in serviceable condition for many months; soft and free from mould; does not swell the packing or wrinkle paper. Sphinx paste is non-injurious to the skin, has no bad odor and is of the smoothest quality. No risk of lumps getting into the packing or overlays to batter the form.

You can safely standardize on Sphinx Paste and the other Arabol specialized adhesives for printers. All are backed by a 59-year reputation for uniform high quality.

**THE ARABOL MFG. CO.**  
PIONEERING SINCE 1885

Executive Offices:  
110 East 42nd St.  
New York 17, N. Y.

Offices and Factories:  
BROOKLYN • CHICAGO • SAN FRANCISCO  
Branches in Principal Cities



**• ARABOL !**

# *The Proof* IS IN THE PRINTING!



## FEDERATED PROCESS TYPE METALS ARE PERFECTLY ALLOYED FOR MAXIMUM SERVICE

There is a great thrill in seeing high quality work rolling off the press—and there is a satisfaction in having high quality metal rolling into the plant. That's where FEDERATED PROCESS TYPE METALS step in.

They cast smoothly, solidify quickly with minimum shrinkage, are free from porosity, withstand

high pressure without loss of sharpness, work with a minimum of dross for greater economy and reproduce with minimum make-ready.

Back of these superior type metals is precision alloying to insure that free-flowing, tough-without-brittleness uniformity so necessary to modern typography.

*Consulting service available through your nearest Federated office*

FEDERATED PROCESS TYPE METALS	
LINOTYPE	ELECTROTYPE
MONOTYPE	COMBINATION
STEREOTYPE	INTERTYPE
SAVEMET	SPECIAL ALLOYS
(a compound for recovering metal from dross)	COPPER ANODES
	MOR-TIN-METAL (an adjusting alloy)

• Available in bars, ingots, pigs or in standard feeder form. Prompt delivery. Dross drums furnished free of charge. F.O.B. refineries.

• The methods used in the manufacture of Federated process type metals are protected by U. S. patents.

**FMD**

# Federated

METALS DIVISION

AMERICAN SMELTING and REFINING COMPANY

120 BROADWAY, NEW YORK (8) N. Y.

Nation-wide service with offices in principal cities

"Now here's an Idea Kit with ideas that *really* Sell Printing!"



GET A FREE COPY FROM YOUR  
EASTCO MERCHANT 



**Y**ou're going to find a lot of new ideas . . . timed to your customers' needs *right now* . . . in this new Eastco Idea Kit.

Sound ideas that show your customers how to travel their territories without leaving their desks. Ideas that sell your customers on selling themselves . . . *in person* . . . by personal letters. For next to a personal call, nothing sells like a letter. A friendly letter that talks intimately. A reassuring letter that says, man-to-man, "please be patient . . . we're sorry, but remember, we're doing our best." A persuasive letter that sells . . . and

keeps sold . . . a name, a product or a service.

People remember letters like that . . . remember your customers when the time comes to buy their new products.

These are the selling sentences customers are *waiting* to hear! And you will find other sound ideas in this Kit that help you sell letters that sell printing — with envelopes-to-match.

Ask your Eastco Paper Merchant for a copy. . . . For better letterheads and better letters, use *watermarked ATLANTIC BOND* . . . the paper that lets customers speak more effectively for their money!



ATLANTIC BOND for Better Letterheads and Better Letters

A PRODUCT OF

EASTERN CORPORATION

BANGOR, MAINE

SALES OFFICES: NEW YORK, BOSTON, WASHINGTON, CHICAGO, NEW ORLEANS

for Best Results

# on being alive

*“To live is to function . . . that is all there is to living,” said the late Justice Holmes on his ninetieth anniversary*



IN BUSINESS, too, the company that is alive functions—regardless. Our immediate, prime job is helping our armed forces to win. In addition, LINOTYPE gladly accepts the responsibility of cooperation in the maintenance of outstanding typesetting equipment. To do

this, our field organization has been kept actively engaged in this necessary service.

Such is our conception of “being alive” in the best sense of the term. Your job, of course, is to keep alive the power of print and support our government in all of its war efforts.

Linotype Caslon Old Face



PERRY R. LONG



JOHN J. DEVINY



# The Inland Printer

on this occasion—the Twenty-Fifth Anniversary of the International Association of Printing House Craftsmen—honors the Movement for its ideals and its achievements. It is a movement that represents international and industrial fraternalism; a movement that exemplifies a commendable mutual educational purpose and program, as expressed by its slogan, "Share Your Knowledge"; a movement that develops individual skills, managerial efficiency, and loyalty in employment relationships; that encourages improvements in methods, materials and machines required and utilized in production procedures; a movement that has greatly advanced the art and mechanics of the printing industry during the past twenty-five years, and by its record and purpose gives assurance that it will continue its beneficial service to individuals and to organized units in the graphic arts

The International Association of Printing House Craftsmen and its functioning units in sixty or more cities whose historical sketches are published in a special section of this issue of *The Inland Printer* have merited and received high honors from all branches of the graphic arts.

On this occasion, *The Inland Printer* also salutes the two surviving members of the first group of elected International officers: Perry R. Long, an active member of the New York club, and John J. Deviny, an active member of the Washington club, who served twenty-five years ago as president and treasurer of the International Association. By honoring these two Craftsmen, we honor all Craftsmen who have unselfishly, loyally and efficiently served, or who are now thus serving, in helpful capacities in this "Share Your Knowledge" movement.



# THE INLAND PRINTER

Business  
by Trade

Business  
by Trade

J. L. Fisher, Jr.

JULY, 1944

## You'll Need Men to Operate Your Postwar Machines

*Employers' greatest problem will be to find the necessary workers to run plants in the postwar*

*period. Plans should be made for hiring, training and keeping those men • By Harold R. Wallace*

**T**HE TOUGHEST PROBLEM employers will have to solve in the postwar period will be the obtaining, training, and *keeping* of enough good men to insure a profitable rate of production on all their machines.

Obtaining the boys to train will be a comparatively simple part of the problem. Training them will be a matter almost as easy as it has been in the past. But keeping them in the industry until they have paid off the investment made in training them will tax the ingenuity of each and every employer.

### WHERE TO GET THE BOYS

The sources of boys for training purposes will remain very much the same as they have been in years past—schools, friends of the boys you have working for you, kids who have been watching the wheels go 'round in your shop ever since they could walk. Added to these will be the boys demobilized from the armed forces (and if a system of universal military service is instituted in this country we will be forced to reckon with that pool of manpower from now on).

But the kids aren't going to flock to us from those sources as easily as they did before the war. Nor are they going to come to us in the same large numbers. The young, aggressive industries which are planning for fantastic expansion will take a liberal share of our young men.

Aviation, television, electronics, plastics, all will be competing in the labor market. They'll all want boys and young men—fellows with elas-

tic minds who can begin at the bottom and build brilliant careers for themselves in industries which will be riding the crest of a technological wave.

The smell of printers' ink won't offset the glamor and mystery of industries which offer the kids a chance to visit strange, exotic lands—and earn high wages while they are traveling. No, printers will have to be able to present cold, hard facts that show the boys just how much more they will earn as printers than they will earn as aircraft pilots—and how much easier the work is. That comparison had better be good—and truthful.

### PLANS MUST BE MADE NOW

Whether your shop is large or small, whether you hire one boy or a dozen at a time, you had better make your plans now to meet the changed conditions which will face you after the war. You had better plan an aggressive campaign to sell the graphic arts industry to the boys; you'd better qualify yourself

★ This is the third of a series of informal articles designed to make you think about specific phases of postwar planning, and to make that planning simpler. Product and sales planning have been covered in previous issues. Equipment, plant, cost, and financial planning will be covered in future articles in the series.

to be more selective in choosing the boys in the training of whom you will have to invest your time and money—or you had better figure out a way to get your work done with fewer employees.

### KEEP IN TOUCH WITH SCHOOLS

One of the things that you can begin to put into practice right now is the keeping of a closer contact with the schools in your territory. Many printers allow intelligent boys to slip through their fingers because they neglect to make arrangements with instructors to tell the boys about their business. It was purely accidental that I became a printer instead of following in my father's footsteps as a paperhanger. No attempt was made to tell us kids anything about the vocational courses open to us at the high school, or to advise us which of these courses would be most valuable to us after we finished school.

As it turned out, both the instructor of printing at the high school and the owner of the small town job shop where I later worked were very happy that I had taken up printing rather than manual training or machine shop practice. But why in the good name of efficiency didn't they make a real effort to acquaint more of us kids with the advantages of the various trades before we happened to stumble into their hands?

If I owned a shop I would begin right now to spend at least one day a month working with the printing students in the high school

nearest my shop. I'd arrange with the instructor to allow me or one of my men to spend that time helping him teach the classes something which would help the boys do a better job when they were ready to go to work in a real plant—something for which facilities were not available in the school shop.

I'd take still another step to see that students were informed about my business. I'd have open house in my shop twice a year, and make a special effort to get large numbers of the seventh and eighth grade students (both boys and girls) interested in the printing industry.

#### SELL PRINTING TO KIDS

I'd have one of these open house days in the late summer, just before the boys and girls returned to school. Teachers of printing, English, and the other related subjects would be guests of honor and would be asked to give sales talks on the big advantages of their courses. I would make it plain to the boys and girls that the facilities of my shop would be available to those students who wanted to continue their training past the stage offered in school.

This procedure would guarantee that larger numbers of students would be signed up for the printing classes, and that all those students would know more about the business they were getting into, and the real reasons why it would pay them in later years to take these courses.

So much for the schools. If you will sit down and give the matter the thought it deserves, you will come up with many other ideas which will put your plant on the inside track with the students. You can't ask for any better insurance that you will always have plenty of good boys available for training.

#### BOYS FROM ARMED FORCES

You will also want to get your share of the boys returning from the war. Some of these boys have been working in the mobile map-making units and will be able to step right into jobs in your offset department. Others have been given training in other trades which they can follow after they have been demobilized, and will have no interest in the graphic arts industry.

But there will be a large number of the younger boys who will not learn trades while they are in service, and will be pretty much in the same class as the students graduating from high school.

Probably the best plan to attract these boys will be to keep in touch with the boys who leave your community—particularly with the boys

who worked in your shop before they went into the service. Keeping in touch with these boys can be done by means of a living, breathing company magazine which gives them the news about stay-at-homes at regular intervals.

be trying to win them away from you. And because of their higher caliber you must do everything in your power to hold their interest.

In addition to the boys, you must consider also the use of women and handicapped men to fill jobs for which they are particularly adapted. For instance, in many small towns it will be possible to hire women for a large number of the jobs in your shop and reduce your labor turnover to practically nothing.

If you make it a point to hire married women whose children are old enough to require little attention, you will discover that they will be happy to stay with you year after year, just as long as you make their working conditions pleasant.

#### HANDICAPPED WORKERS

Handicapped workers are also inclined to look at the permanency of a job rather than its chances for promotion. Realizing that their field of operation is more limited than it would be if they were able-bodied, they stick to their lasts and try to make themselves permanently valuable to the employer.

This attitude on their part gives you no right to impose on them with lower wages and more impossible working conditions—a practice too common in years past. A one-legged linotype operator who sets 2,500 ems an hour is worth exactly as much to you as a big husky who produces a like volume.

#### PLANS FOR TRAINING

Having racked your brains for plans to obtain your future workers, you must decide what plan you will follow in training these workers. It is not my intention to tell you *how* to train them. Experts in that line are conducting schools and writing books regularly which will tell you the best and most modern methods. The important point right now is to decide upon your course of action so you can get the plan rolling as soon as you have boys to train.

There are, of course, three general plans open to most printers—training in a technical school, part time work in the shop combined with school training, and training them from scratch in the shop.

My personal preference is for the combination of school and the shop training. Possibly I prefer that method because it worked out well in my own case. A month after I registered for printing at the high school, I heard that one of our local printers wanted to hire a boy. I got the job, and for the next three years I studied my printing at school, and worked at the shop after school.

## BOOKS THAT WILL HELP YOU IN YOUR STUDY OF PERSONNEL SELECTION AND TRAINING

★ The accompanying article, if followed up by intensive study in the subjects of personnel selection, training, and management, can go far toward helping you solve your postwar problem of keeping good men to operate your machines.

Thousands of books have been written to help you make this intensive study—a few of them are listed below. These particular titles were chosen because they should be available in most of the public libraries.

These and other books are also obtainable through *The Inland Printer* book department.

#### Personnel Selection by Standard Job Tests.

By Charles A. Drake.

#### Industrial Relations Handbook.

By John C. Aspley and Eugene Whitmore.

#### Personnel Management.

By Scott, Clothier, Mathewson and Spriegel.

#### Personnel Management and Industrial Relations.

By Dale Yoder.

#### Elements of Supervision.

By William Spriegel and Edward Schulz.

#### Printing and the Allied Trades.

By R. Randolph Karch.

#### The Practice of Printing.

By R. W. Polk.

#### Hand Composition.

By Hugo Jahn.

#### Elementary Platen Presswork.

By R. W. Polk.

There will, of course, be a few of these boys who showed a greater promise as printers than the average. You will want to keep in touch with these boys by the means of personal letters—because of their higher caliber other industries will

There were better kids in some of the other printing classes, and no doubt some of the kids working for other local printers were better than I was. But none of them had the advantage of a combination training, and my progress during the three years exceeded that of other boys.

#### PRACTICE MAKES PERFECT

I was able to practice the things that I learned in school on actual commercial jobs, and things I observed the men doing at the shop I had an opportunity to try for myself at school, where little harm could be done if I damaged equipment or spoiled materials. None of the things I learned at school during those three years clashed in any major respect with the methods used in the shop. For that reason I have always been extremely dubious of the efficiency of a printer's methods when he has said he is forced to retrain every boy who learned his printing at school.

Schools in many towns, of course, do not have facilities for teaching printing. To meet a situation of this kind, the printer might find it helpful to use the system of training I put into use a few years ago when I was printing a weekly newspaper in a small western town. The high school offered no vocational courses except manual training.

Some of the parents had been complaining of their difficulty in keeping their sons out of mischief, so I devised the plan of giving them a chance to learn the trade by attending classes in our shop two or three evenings a week. Five of the boys liked the idea, and from November until the following June they spent two evenings a week working under my supervision.

#### 60 PER CENT RETURNS

Long before the end of that period, I knew that two of the boys would never be printers. But one of the other boys became so proficient that I put him on the payroll as soon as the summer vacation arrived. The other two boys could have held their own very well with other apprentices of like experience.

My experiment in education was cut short when I moved away from that town towards the end of the summer, but a plan of that kind should uncover enough good boys to supply any shop with boys.

Before putting such a plan as this into effect today, it would be well to check with school and labor authorities to learn the latest requirements in those respects. It is probable that you will have to make a formal arrangement with school authorities

to have your classes recognized as a bona fide educational project. Otherwise you may be forced to abide by regular labor laws, and be required to pay each of the students at the apprenticeship rate.

Another method that could be used by the printer located in a town where the school system offers no training in graphic arts subjects is the obtaining of boys from larger towns nearby which do offer such courses. Perhaps you won't believe

work in your shop. Under present labor laws, you will have to pay him forty cents an hour (or get a learner's certificate for him and permission to pay him thirty cents an hour for the first few months). Obviously, no boy can earn that much from the very first. But the difference between the amount he really earns and the amount you pay him must be considered as an investment, the same as you would consider the sum of money invested in a press.

### THE INLAND PRINTER IS A GOOD SOURCE OF ARTICLES FOR FURTHER STUDY

★ During the past ten years many articles on personnel subjects have been published in *The Inland Printer*. The following list of those published since January, 1943, together with the many others published in years past, will help you in your search for a solution to the postwar problem of where to get the men to operate your machines. And *watch future issues!*

Name of Article	Location	Issue
Training Tomorrow's Men Through Talking Pictures.....	Page 30	June, 1944
Foremen, to Get Results—Work With Your Men.....	Page 32	May, 1944
Help for Your "Help Wanted" Ads.....	Page 29	April, 1944
Wise Printer Will Train or Retrain His Present Workers.....	Page 40	April, 1944
Standard Apprenticeships Set Up by Minnesota Printers.....	Page 23	Dec., 1943
Employers Weigh Apprenticeship Difficulties.....	Page 35	Oct., 1943
Handicapped Workers Can Help Beat Labor Shortage.....	Page 61	Oct., 1943
Plant Superintendent is the Key to Profits.....	Page 19	Aug., 1943
Lithographers Discuss Manpower and Wartime Printing.....	Page 25	June, 1943
British Printers Look Ahead to Postwar Reconstruction.....	Page 57	June, 1943
Texas Printer Reports Success with Women Workers.....	Page 23	April, 1943
Instructing Women Workers in Press Feeding.....	Page 25	April, 1943
Instructional Material Logical Field for More Sales.....	Page 34	Febr., 1943
Manpower Is Printers' Most Pressing Problem.....	Page 21	Jan., 1943
Fourteen Tips for Efficiency of Women Employees.....	Page 23	Jan., 1943
Fifteen Points in Science of Human Relations.....	Page 29	Jan., 1943

it, but there are many boys in the larger towns and cities who would welcome an opportunity to establish themselves in rural communities.

Printing instructors in large towns near you will be glad to coöperate with you by telling boys in their classes that you are looking for boys. It gives these instructors additional arguments for the value of their classes, and consequently increases the sizes of those classes.

#### CHOOSE BOYS CAREFULLY

If you must depend upon the regular apprenticeship method of training, be very careful in choosing the boys to be trained, and set up a formal plan for every step of their training. If you accept just any kid without first giving him approved aptitude tests to determine his ability to learn the trade, and then use any slipshod training methods, both production and boy will suffer.

Don't expect the boy to earn his keep the very first day he goes to

If you say, as I heard the owner of a small shop say at a recent meeting, that you "can't afford" to pay a boy forty cents an hour to learn the trade, you had better close up your shop and go to work for another printer, because your shop is not an economic unit of the industry.

#### KEEP YOUR MEN HAPPY

The most important angle of the whole personnel problem is that of keeping your workers happy once they have completed their training. The most efficient training system is pointless if the men are going to become discouraged and leave the industry within a few years after they finish their apprenticeships.

Those of us who finished our apprenticeships in the late twenties and the early thirties can tell you what a poor job has been done in recent years to keep printers in the industry. I've discussed the matter with dozens of good, young men during the past fifteen years, all of

whom felt as though the employing printers actually wanted them to get out of the industry.

Many of them have done so. And the fact that most of those who made the switch have advanced rather rapidly in advertising, air-conditioning, publishing, and other fields, leads me to believe that the printers who let them slip through their fingers would have been repaid many times for any effort they might have put forth to keep them.

#### YOUNG MEN ARE AMBITIOUS

The most common complaint I hear from these young fellows is that they could look forward for the next twenty or thirty years and see no hopes of advancing farther than a foremanship, which would pay perhaps ten dollars a week over scale. Is there any wonder that a worthwhile young man either goes into business for himself—usually on a very small scale—or finds a less decadent industry which offers him faster advancement?

Industry is falling all over itself these days, offering all sorts of inducements to workers. High wages, employee-management committees, profit-sharing, rewards for production suggestions, group insurance and retirement funds, recreation—all of these are of as much value to the employer in the long run as they are to the employee.

But the great majority of the employers are just biding their time, waiting for a good opportunity to throw all of these social advances into the discard. This attitude ignores the fundamental fact that each of us wants to get ahead. We want to be shown, in tangible form, that we are making progress. Our ego demands a puff now and then.

#### FIND THE MAN'S SOFT SPOT

To some men, a pat on the back is sufficient to show them that their employers know they are in there pitching and appreciate it. Other men will demand more money in the pay envelope. Still others will thrive if they are given more authority and responsibility. Each of your employes has his tender spot, a spot where you can touch him and bind him to his work more tightly. It is up to you to find that spot and make his connection more permanent.

And so, unless you enjoy breaking in new employees with the enormous cost that process entails, get acquainted with your workers before they show signs of discontent and keep them happy. Half a loaf freely given satisfies the hunger better than a whole loaf that must be won in combat.

## Practical Pre-Makeready Plan to Help Increase Production in the Pressroom

Teaching apprentice this easy method of underlaying plates to correct height will cut press preparation time by 40 per cent • By E. G. SHERIFF

THE pressroom is the production department of the printing establishment. Increased production by a reduction in makeready time means saving of machine time and the more vital saving of man hours.

It is in work containing line and halftone engravings that most makeready time is incurred, and with the introduction of the use of thinner metal plates a greater variation in the height of cuts than heretofore is likely to become common. With a little instruction, a boy (or girl) could cut the makeready time on a mixed form by fully 40 per cent by underlaying all cuts to correct height before they reach the press.

It is generally considered that all the plates should be mounted to exactly type-height, but this is not correct. The height of a plate must be individually determined by a consideration of the area of the actual printing surface, the solidity of the printing surface, the nature of the stock being printed upon, and to a lesser degree, by the nature of the surrounding elements of the form, and the type of press upon which the job will be printed. All these matters count in correct mounting.

The one essential piece of equipment for preparing plates for the press is a micrometer-type type-high gage, which should be available in every pressroom. A type-high planer and a saw-trimmer are desirable, but not indispensable.

Where a pre-makeready system has not been previously employed, the foreman may be at a loss as to how to begin to train a boy to prepare plates properly for the press. Here is a system which will provide a definite improvement from the start, and after a short time, if an intelligent lad has been chosen, underlaying on the press will be almost completely eliminated.

Gather a number of sample sheets of various classes of work which have just passed through the pressroom, the samples being representative of the different types of jobs regularly handled. Note on each sample the variety of stock used.

Classify the plates into line and halftone plates of light, medium, and heavy designs. Group into about four sizes and then number each type of illustration as indicated by tables in next column.

As the forms from which the samples have been run are broken up, place each block under the micrometer type-high gage, and make a careful reading of the height upon the dial. On the sample sheets, alongside each illustration, make

#### LINE PLATES

AREA	Light	Medium	Heavy
Up to 3 sq. in.	1	5	9
3 to 6 sq. in.	2	6	10
6 to 10 sq. in.	3	7	11
10 to 15 sq. in.	4	8	12

#### HALFTONE PLATES

AREA	Light	Medium	Heavy
Up to 3 sq. in.	1	5	9
3 to 6 sq. in.	2	6	10
6 to 10 sq. in.	3	7	11
10 to 15 sq. in.	4	8	12

Measured blocks for plates classified as above are samples for easy underlay of similar plates

a note of the height required for satisfactory printing. If the pre-makeready operator understands what is required of him, it should now be possible for the underlays to be stripped from all these blocks and by reference to the recorded heights, underlay them to correct height when they are used again.

To prepare the plates for a new form the pre-makeready operator is given the rough proofs of each page of the form. He chooses from his sample sheets one of a similar character and then allots to each plate its reference number according to its solidity and size. Having at hand a quantity of both hard calendared papers and the manillas of varying thicknesses, he then underlays each block to correct printing height with a final check upon the gage.

When new plates are being dealt with, an occasional one may be found to be too high. If a type-high planer is not available, recourse must be had to the ancient time-wasting process of rubbing the block down to correct height on a sheet of coarse sandpaper which is laid upon a flat surface.

Other duties of the pre-makeready operator are the squaring of mounts (if a trimmer is available), the elimination of warp (by replacement of the mount if necessary), and the elimination of rocking by making the bottom of the mount quite flat.

Later, interlaying of all original line and halftone plates may be introduced. However, interlaying requires the skill of an experienced pressman and should not be undertaken by a beginner except under close supervision.

# OFFSET

## "We Set Off for Offset"

*Based on his thirty-seven years of practical experience in lithography and a fairly accurate knowledge of letterpress printing gained through his years of close association with that process, Mr. Beadie presents a letterpress printer's approach to the problem presented by the decision to install offset equipment, with a detailed account of the solution.*

"**W**HEN you have a toothache, see your dentist."

This is the sound advice which a man with common sense usually follows. We put the principle to practical use when we decided to install offset lithographic equipment as an adjunct to an already well-established and flourishing letterpress business.

Starting in a rapidly-growing industrial community, with just two platen presses and the necessary composing room and bindery equipment to go with them, with a personnel of four, our plant grew and it eventually became an important factor in the business activities of a city of several hundred thousands.

At the time we decided to go into offset, equipment of our pressroom consisted of one two-color cylinder press, plus four single-color cylinder presses, and a battery of six automatics of both horizontal and vertical types. Press sizes ranged from 38 by 53 inches to 19 by 25 inches. We produced a general line of good commercial printing and gave good service to our customers, but more and more were being made aware of the demand for offset.

The time arrived when we could no longer ignore this growing process. We decided on a survey of our business and our customers' needs in an effort to determine what percentage of the jobs could have been produced more efficiently by offset.

The result of the survey, in the opinion of our production and sales executives, indicated that there was a fairly representative proportion of our business which could profitably be turned over to offset. As an example, it was pointed out that in regard to one item alone a saving of 40 per cent in time and material would result. As this item repre-

sented roughly 15 to 20 per cent of our production, the next step was clearly indicated: an estimate of the minimum equipment necessary to install an offset department, the cost of this equipment, the necessary space to accommodate the department, and availability of the personnel for its operation.

The question of space was no great problem, because we had a room which was being used as a storeroom for old equipment, most of which could be scrapped and space found elsewhere for the remainder. This room was approximately 40 by 50 feet with a fairly high ceiling; water and drainage facilities were already installed, and it could be suitably conditioned for the installation of the platemaking equipment. Space in our pressroom could be made available for the installation of an offset press.

We did not consider the installation of offset as an experiment. We were determined that this minimum equipment should be the nucleus for a fully-equipped plant.

Our personal knowledge of offset lithography was negligible. We did know that certain contemporaries had suffered from many production headaches, not to mention financial losses, by a too precipitate rush into the process. There was no evidence that methods of operation had improved to an extent to warrant our thinking we would be any more successful.

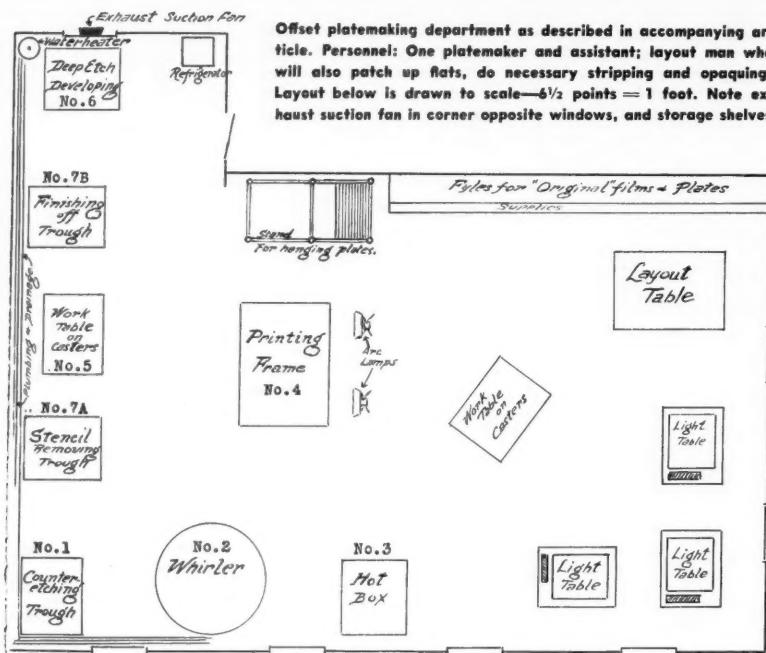
We called in representatives of the manufacturers of offset equipment, and plans for the efficient layout of an offset platemaking department were submitted and discussed. Each plan had some points in its favor but no one plan was found which met with unanimous approval.

It was while these planning conferences were in progress that I recalled a factor which might give us an edge in solving the problem.

I had a lifelong friend who had been connected with lithography from our boyhood days and who was now the supervisor of platemaking in one of the largest lithographing plants in the country. Each of us respected the other's viewpoint regarding the merits or disadvantages of his chosen profession. We each realized there was a field for both processes without undue conflict of interests. At lunch with this friend



**R. E. Beadie, of Montreal, served his apprenticeship as a transferer with the Barclay Clark Lithographing Company (now known as Rolph-Clark-Stone). He has had experience in plants located in Toronto, Cleveland, Winnipeg, Detroit, and Montreal, and is now employed in a sales and service capacity with Frederick H. Levey Company (Canada) Limited. He is a past president of the Montreal Club of Printing House Craftsmen, and his hobbies are literature, water-color and pencil sketching, and the making of small architectural models to scale. In sports, Mr. Beadie admits he is addicted to playing golf.**



Offset platemaking department as described in accompanying article. Personnel: One platemaker and assistant; layout man who will also patch up flats, do necessary stripping and opaquing. Layout below is drawn to scale— $6\frac{1}{2}$  points = 1 foot. Note exhaust suction fan in corner opposite windows, and storage shelves

one day I introduced the subject of our intention to install offset.

From then on our problem seemed to solve itself. My friend did not presume to tell us what we must or must not do. He just pointed out some of the factors which had not

occurred to us. I think that what he said would be of benefit to others.

With this thought in mind, I offer the following facts about offset that should be carefully studied. I also submit the layout, proposed by my friend, which we finally adopted.

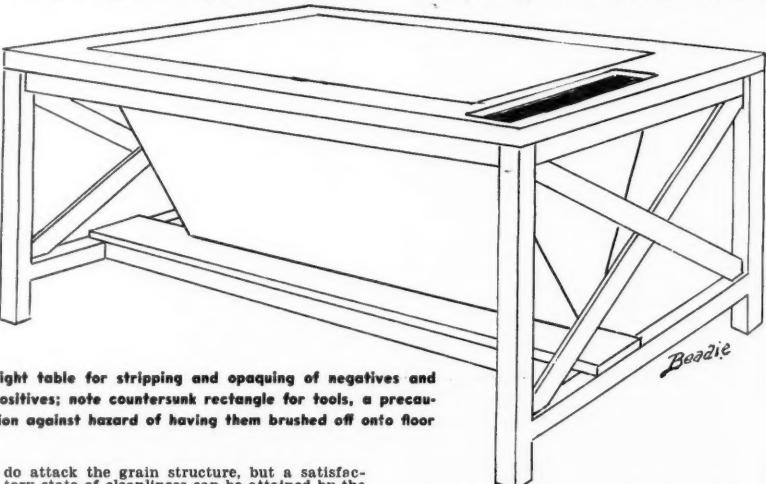
## WHAT YOU WILL REQUIRE IN OFFSET EQUIPMENT

● **OFFSET LITHOGRAPHY** is an indirect method of putting ink on paper, differing from the direct method used in letterpress printing. The chemical element in offset lithography is the vital factor, its right or wrong use making for a success or failure. Strict adherence to directions in formulating the solutions used is of paramount importance.

Temperature control and relative humidity charts are of inestimable value in all operations connected with platemaking. *There is no successful substitute for experience and practical knowledge.* Ample space should be allowed around immovable equipment, such as sinks and troughs, in order to eliminate the hazards of contamination, and to avoid confusion during periods of intensive production.

Cleanliness is one of the cardinal rules of successful operation. When conditioning the space to be used,

keep this fact in mind. Ceilings should be covered with beaver board or some similar material, so that they may be easily and thoroughly cleaned every weekend by means of a dust cloth wrapped around a broom. This will reduce to a mini-



Light table for stripping and opaquing of negatives and positives; note countersunk rectangle for tools, a precaution against hazard of having them brushed off onto floor

\* Recently the operation of counter-etching has been criticized as being non-essential. Washing or scrubbing the plate with an acetic acid solution has been advocated instead.

In the first instance, the counter-etching or the cleaning of the plate surface is absolutely essential. It cannot be done by water alone, for there is no such thing as chemically pure water (even the rain water which is considered pure has a slight saline content).

Secondly, it is true that many so-called counter-etching solutions are too strong and

do attack the grain structure, but a satisfactory state of cleanliness can be attained by the use of a cold solution of borax and water (20 ounces to the gallon) followed by a cold acetic acid solution. Some sections of the counter will get better results by using a solution of hydrochloric acid in place of the acetic solution.

Just as in the days of lithography on stone it was possible to prepare a stone for the reception of the grease image by using vinegar and water in place of the harsher solutions generally used; so today we can prepare our

imum the hazard of small pieces of building material falling on the work which is in process. Walls should be painted a flat gray to avoid reflections of strong light. Floors should be of a material which will not accumulate dust.

Normal lighting of the department should be of a subdued nature but not to the extent of dimness. Good visibility is essential and can be attained without glare. Direct sunlight will adversely affect light-sensitive coatings used on plates, so the clear glass should be avoided. Standard practice is to paint window panes orange or deep yellow.

Ventilation is of prime importance; pure air is really essential for efficient manual operation. Provision should be made for an exhaust fan to remove all the fumes caused by acid action on the metal during the developing and etching operations in the making of deep-etched plates.

### SAVE BACK-TRACKING

Establishment of a "focal" point in the department will eliminate back lash in production.

When adding an offset department with a minimum of equipment, it is reasonable to assume that it will be in the interest of economy to purchase the plates already grained, or possibly the new plastic plates. But these plates will have to be coated, so a whirler is an essential piece of equipment. Before a plate is coated it must be counter-etched; this means that a counter-etching trough is needed.\*

Number one in pieces of equipment, then, is the counter-etching

metal plates with less destructive solutions. Keeping in mind the susceptibility of grained metal surfaces to contamination by oxidation, etching, let us step carefully before being positive that certain operations can be eliminated.

In any case, a counter-etching or cleaning trough should not be used for anything but this operation. All argument to the contrary does not alter the fact that acetic acid and water has been used as counter-etch for years.

trough. Number two is the whirler. After the plate is coated on the whirler, unless it is to be used right away, a place should be available for its safekeeping. For this purpose a cupboard-like container with the heating elements in its floor, known as the hot-box, is usually a good

**Trough for the final developing and finishing of albumin plates and for the scrubbing off and finishing of deep-etched plates. The perforated water pipe and control valve permit an even flow of water across the full area of the offset plate while it is being made. The small end section view at the top shows the arrangement which permits the operator to raise and lower the rack as he desires. Note the built-in shelf on side of trough nearest to operator**

place. (One of the heating elements can be turned on and the freshly coated plate hung on hooks on a rod suspended from the top or ceiling of this hot-box. The mild heat will reduce the hazard of ill effects from humidity.) The hot-box can be designated as number three in the lineup.

#### PRINTING THE PLATE

The next step in the process is making the print on the plate with a light-sensitive coating. This is done by means of an electric arc lamp and either a printing frame or a photo-composing machine. This piece will be called number four.

The first cycle of operations in the platemaking process is complete at this point. Technically it can be called the step from the bare metal plate to the exposed, light-sensitive coated plate.

When a print has been made on the plate it is removed to a developing trough or table; the former in case of a deep-etched plate and the latter if plate is an albumin or surface plate. These can be identified as pieces number five and six in the equipment roster. They can also be called steps one and two after the plate has been printed.

#### FINISHING THE PLATE

After the plate has been developed it is placed in the scrubbing trough, the number seven piece of equipment, and step number three after printing. The plate can be finished in this last trough. Calling this finishing operation number four after printing establishes the printing frame or photo-composing machine as the focal point of the department.

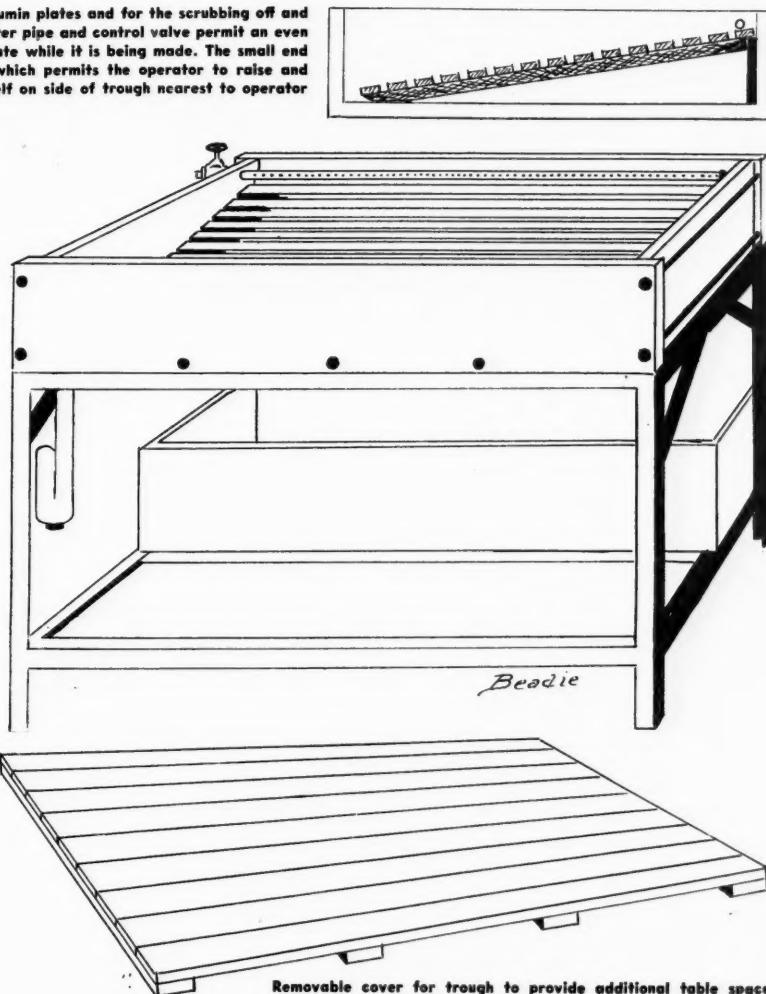
For economy, all those pieces of equipment requiring water and the drainage facilities should be located where a minimum of any changes in plumbing will be involved. They should be placed in a straight line if possible, or at the most, with but one right angle turn. Simplification of all installations should be the dominant note of the department,

but this simplicity should be combined with durability.

The troughs (or sinks) should be made of 2-inch cypress wood well bolted together, with inside measurements of 48 by 60 by 9 inches, pitched toward the drainage corner, and mounted on frames of 2-

stripping, and opaques of the negatives and positives) should be included in the equipment.

Economy of space and a factor in keeping the department neat is achieved by building shelves of generous dimensions on the cross members of the angle iron mountings



**Removable cover for trough to provide additional table space when need arises. Particularly useful piece of auxiliary equipment**

inch angle iron. The overall height should be such as will permit all portions of the plate surface to be within easy reach of the operator.

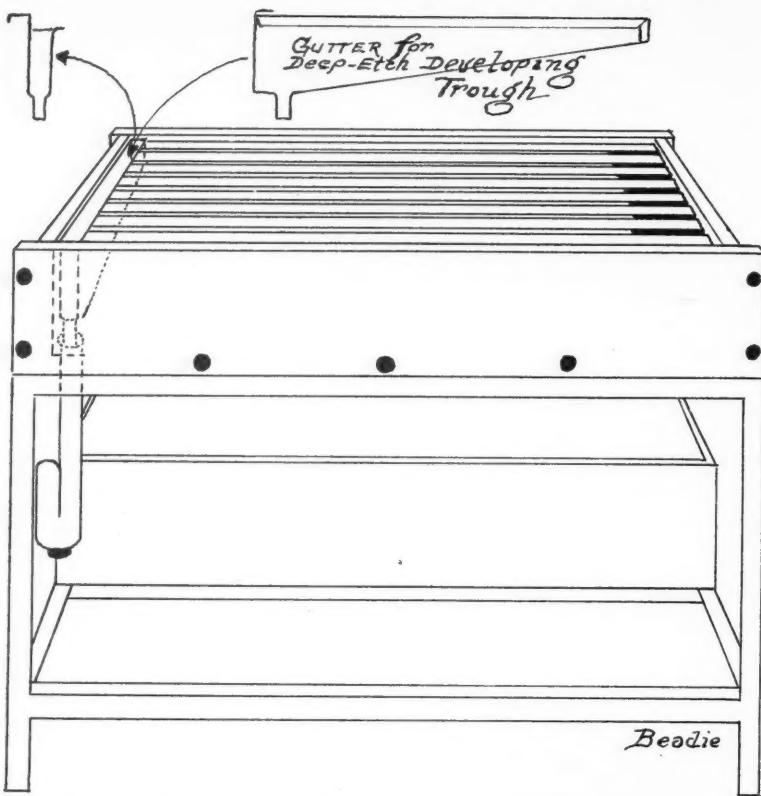
These troughs could be made of inferior material. Soft wood with a galvanized iron lining has been used in their construction, but repair costs when leaks develop, plus the hazard of spoiling materials by contamination, makes this a risky economy. An auxiliary work table can be provided by having a cover of 1-inch lumber, well supported by cross members, to slide over any of the troughs when not in use.

A layout table and several light boxes in table form (for positioning,

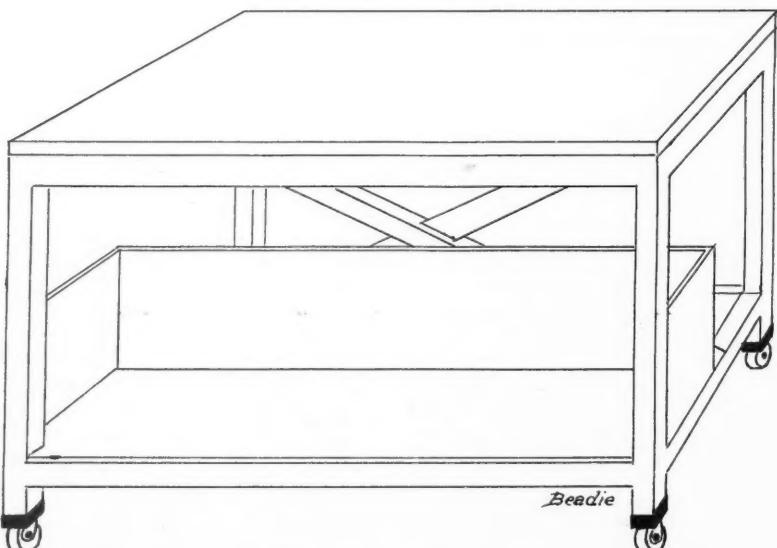
for the troughs. Here materials used for the various operations are kept ready to hand when needed and out of the way at all times.

Provision should be made for a hot-water tank with gas-heater and a mechanical refrigerator or, failing the latter, an ice-box. There are times when the hot water will be needed, and all chemicals retain maximum efficiency when kept at a constant uniform temperature.

The best available material should be used in the plumbing fixtures and in lighting. This will keep future repairs at a low level and tend to increase the efficiency of the department. Frequent breakdowns of



**Specially constructed trough for the developing and etching of deep-etched offset plates. The gutter is of galvanized iron construction, and the operator squeezes the exhausted chemical solutions into this gutter and directly into the drain, thus eliminating any contamination of the trough. The gutter should be given an acid-resistant coating. It is advisable to flush out the gutter with a hose at the end of the day's work. Note the built-in shelf on the operator's side of the trough, convenient for the storage of chemical solutions and tools. The trough that is used for the counter-etching operation is of essentially the same construction, but has no gutter—in that case the rack is built the full length of trough. A similar trough is used for the operation of softening the light-hardened stencil of deep-etched plates. The difference is that trough for that operation has no rack or gutter**



**Large tables such as this one, built on heavy casters, are excellent for auxiliary use at any location in the offset platemaking department. Their large, flat tops are especially convenient when the operator wants to apply developing ink to the plates, as well as for use in the operations prior to the actual developing and etching of the deep-etched plates. Note that this table also has a built-in shelf for storage of tools and materials which are needed in various parts of the department**

equipment are the cause of much of the loss of time—something to be avoided by every possible means.

The personnel of the offset department should be chosen carefully and should be obtained from the proper source—the plants which have been operating for years in offset. *It will always be practical to hire experienced help.* Offset platemakers and offset pressmen who are ambitious and experienced are always available so don't make the mistake of hiring green help in the belief that they can be trained in your way of doing things. The process is new to you, so how can you expect to make experts of amateurs when you don't know the work?

#### HIRE EXPERIENCED MEN

Start off right by engaging a staff which has already demonstrated its ability. The erectors of equipment for offset can show how to use the equipment but it is not their business to train your staff. They can't stay long enough in your plant to help you get into efficient operation. They are erectors, not instructors. Don't take chances on damage to costly equipment, loss of productive time, and giving the process a black eye before it has opportunity to demonstrate its possibilities.

All the costs of conditioning the department, the painting, cleaning, plumbing, carpentry on troughs and tables, and electric installations will be governed by local conditions and your own pocketbook. Equipment that cannot be built includes: the whirler or platecoating machine; a printing frame or a photo-composing machine; and an offset press or presses.

Whirlers range in price from \$175 for a 14- by 20-inch plate, \$325 for a 25- by 36-inch plate, up to \$650 for one to accommodate a 50- by 69-inch plate. Printing frame prices are comparable, a 16- by 20-inch plate size—costs \$175, a 25- by 36-inch plate size costs \$285 to \$350, depending on the make, and the costs of larger sizes increase proportionately. The size for a 50- by 69-inch plate costs \$750.

#### PHOTO-COMPOSING MACHINES

These prices do not include arc lamps and other necessary electrical fittings; neither do they include a vacuum pump. The photo-composing machines, including a selection of different sized negative holders—but not including lamp, *et cetera*—range in price from \$2,700 for the smallest make, \$3,200 for one with a capacity of 29 by 42 inches, to \$7,100 for a machine which will accommodate a plate 45½ by 54 inches.

with a printing capacity, if multiple negatives or positives are used, of 50 by 70 inches. There is no limit to the minimum size plate that can be produced on any of these machines.

All the foregoing information is ample for the minimum necessary equipment to start an offset plate-making department. Minimum necessary equipment does not include a camera because the cost is out of proportion to the press equipment to be installed. The assumption has been that original negatives, positives, and the necessary proofing would be purchased from an outside source—the existing photo engraving or photolitho trade plants.

#### CAMERA REQUIRES FOUR MEN

Installation of even one camera would of necessity have to include a separate department for the making up of complete original negatives and positives, as well as color correcting, dot-etching, and proofing. This would mean that at least four more skilled employees would have to be added to the five—three to run the platemaking department, and a pressman and helper for the offset press—which would be needed to operate the offset department without the camera department.

For a most completely-equipped department for platemaking, there should be in addition to troughs, tables, light boxes, hot-box, and other manually constructed articles, a whirler, a printing frame, a photo-composing machine, a contact positive printer, a water heater, plus a refrigerator, and a camera of the darkroom type. Camera costs start at \$3,500 for a 24-inch camera, less lens, lamps, screen, and multiple back attachment. For obvious reasons, camera should be installed in a separate room.

#### COST OF PRESSES

Offset presses cost approximately (and these prices are of the year 1941 and are not to be taken as accurate during wartime) \$2,880 for the 14- by 20-inch size; \$3,900 for one to print a 17- by 22-inch sheet; \$6,450 to \$7,100, again depending on the make, for those which will take sheets 19 by 25 inches up to 22 by 29 inches. There was also a press on the market in 1941 costing \$8,200, printing a 20- by 28-inch sheet. This machine could, at an additional cost, be equipped with perforating and numbering attachments.

Prices mentioned are all F.O.B. manufacturers' city. The prices for all larger sized presses can be furnished if they are desired but for full information contact the makers.

## Seattle Printer Collects and Uses Horse and Buggy Types

CONTRASTING oddly with the modern machinery and type faces in the plant of the Greenwood Press, Seattle, Washington, is the hobby of its owner, Robert Farrar. Mr. Farrar has for many years made a study of "horse-and-buggy" printing, and has one of the finest collections of Nineteenth Century faces in this country.

Some of the type in his collection was worked with by his father, Frank Farrar, who was one of the early printers in Seattle.

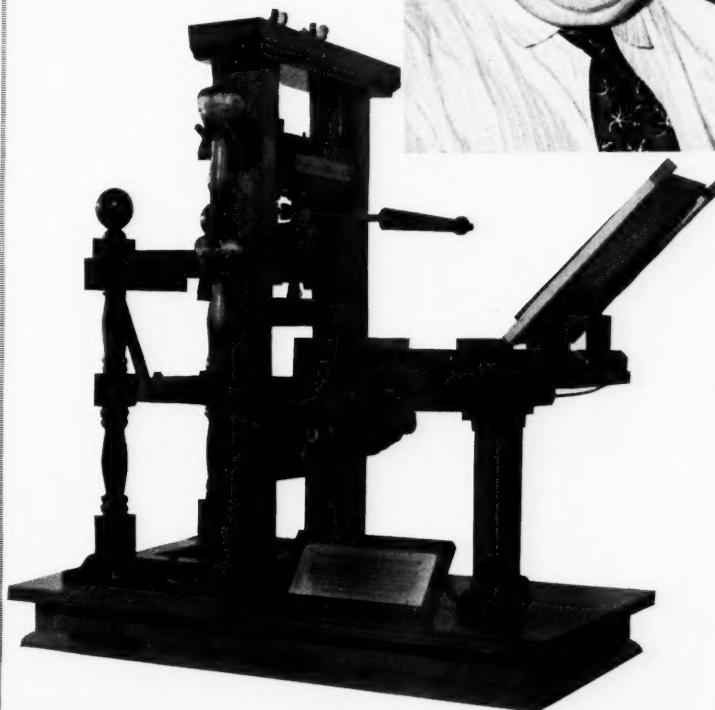
The owner of the Greenwood Press has discovered that horse-and-buggy type is good for something besides gathering dust in the cases. In any number of instances he has made use of some of his decorative faces from another era in production of modern advertising pieces, produced on his modern, high-speed automatic presses.

Along with his collection of old type faces, Mr. Farrar owns old-time presses, composing room equipment, and a large library of old books on printing subjects, with a most complete listing of old-time type founders' catalogs, as well as many trade journals from that period.

Mr. Farrar, who is shown at right, has also established himself as a maker of fine model presses. The model illustrated below was built en-

tirely by him as a working model of the press in general use down to about 1800. This model is made accurately to scale, one-third the size of the original press which the colonial pressman had to pull.

Diagrams and specifications for the press, a two-pull screw press on which one half of the form was printed in each impression, were taken from Luckombe's "History of the Art of Printing," dated 1770, and have been followed in detail, both as to materials and design. In describing this press, Luckombe said that a "sober, ingenious, and industrious pressman" could produce about 200 sheets an hour on "ye rush jobbe."



# An Australian Letterpress Printer Asks a Pertinent Question About Installing Offset

Letterpress printers in larger cities will find that they have a distinct advantage over their fellow printers located in isolated communities when it comes to installation of offset equipment.

In the cities, it is necessary to install only the presses—the platemaking can be done by those plants who do platemaking for the trade. In some communities the printer will find that such service

is not available and he will be faced with the problem of making a greater investment because of the platemaking equipment and personnel he will have to take into consideration.

In his answer to this letter from Australia, and in his article, "We Set Off for Offset," elsewhere in this issue, Mr. R. E. Beadie clarifies this problem and gives suggestions for solving it.

## Question

Gentlemen:

We would like to have your expert advice and recommendations regarding whether it would be advisable for us to convert a portion of our letterpress plant into offset production in the postwar period. We feel that if we adopted offset, it would most probably be necessary for us to install our own camera, step and repeat machine, and other equipment for the complete platemaking, but we do not think that it would be necessary to start with more than one offset press in order to feel our way. This press, however, could be either single or multi-color. For the most part we specialize in printing multi-color labels, wrappers, and cartons, and we have been greatly impressed by the photo-litho process which brings into use the step and repeat machine for register work. This system combined with offset press speeds must undoubtedly save many valuable hours as against letterpress. Our busi-

ness has been well established for a great number of years, and our work consists of orders varying from 10,000 to 2,000,000 labels printed in from one to six colors. Enclosed is a list of the letterpress machines which we have in use for the printing of our labels and cartons, which might act as a guide to you re-

garding the volume of our work. We would greatly appreciate your giving us your expert advice as to making this change, also your recommendations as to what equipment we should install both in platemaking and offset presses. Also, if possible, please give me approximate prices for this equipment.

### Present Equipment and Volume of Business

Machine	Usual sheet size used	Usual number of sheets per job	Usual number of colors	Usual number of labels per sheet
2-Color Miehle . . .	30 x 40	from 10 to 50,000	from 2 to 6	from 10 to 100
1-Color Miehle . . .	30 x 40	from 10 to 50,000	from 1 to 6	from 10 to 100
1-Color Miehle . . .	30 x 40	from 10 to 50,000	from 1 to 6	from 10 to 100
1-Color Miehle . . .	30 x 40	from 10 to 50,000	from 1 to 6	from 10 to 100
Horizontal Miehle . . .	20 x 28	from 10 to 50,000	from 1 to 6	from 4 to 48
Pony Miehle . . .	20 x 30	from 5 to 20,000	from 1 to 6	from 6 to 50
Pony Miehle . . .	20 x 30	from 5 to 20,000	from 1 to 6	from 6 to 50
Vertical Miehle . . .	12 1/2 x 20	from 5 to 20,000	from 1 to 6	from 2 to 24
Vertical Miehle . . .	12 1/2 x 20	from 5 to 20,000	from 1 to 6	from 2 to 24
Kluge Auto Platen	12 x 18	from 5 to 20,000	from 1 to 6	from 1 to 12

## Answer

The initial investment on a camera and photographic equipment and the cost of the personnel required to operate such a department is out of proportion to the projected installation of only one offset press, regardless of its size or the multiplicity of its color possibilities. The camera department would be idle too frequently. Experience has proved that one camera can take care of the output of several multicolor offset presses with no strain on equipment or personnel.

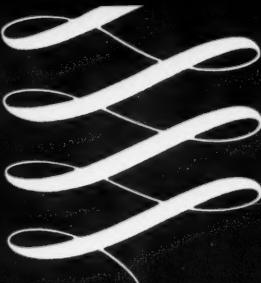
In addition to a camera and operator, an art department for color correcting, dot etching, stripping, and for proofing

would be necessary. This would entail the employment of from four to six persons. If it is at all possible, a firm planning the installation of offset should depend for a while on trade photoengravers or photolithographers for its original negatives and positives. In this way the plant can go into immediate production, whereas development of its own camera department may involve many weeks or months of non-productive time.

A proofing press is an additional piece of equipment which does not seem to have been considered in the plans as outlined. The step and repeat machine mentioned would be needed for the making up of combination sheets of labels. This work cannot be handled successfully on a printing frame.

For other essential equipment for your offset plant, refer to the article, "We Set Off for Offset." Should it be impossible to get the negatives and positives made outside, there is no alternative but to assume the large financial outlay for a camera department and its appurtenances and personnel.

We have no figures on today's costs for multi-color and single-color large size offset presses. Most recent prices from one manufacturer are 22 by 34 sheet size press \$16,000. 40 1/2 by 53 1/2 sheet size press \$30,000 (single-color). 40 1/2 by 53 1/2 sheet size press \$49,000 (two-color). There is no information on the four-color unit. Prices for offset presses built by other makers would be comparable.



## SALUTE

TO INTERNATIONAL ASSOCIATION  
OF PRINTING HOUSE CRAFTSMEN

Here's a salute by *The Inland Printer*  
to the Printing House Craftsmen's movement  
with its "Share Your Knowledge" idea  
on the occasion of the completion of  
twenty-five years of progressive service  
as the International Association  
of Printing House Craftsmen

On this Silver Anniversary, completion of twenty-five years  
of the International Association of Printing House Craftsmen,  
*The Inland Printer* salutes the Craftsmen's movement.

On the following pages *The Inland Printer* expresses its esteem  
by printing pictures of local club presidents, because they are  
representative of the movement. We have also touched upon a few  
highlights in the history of the clubs and presidents.

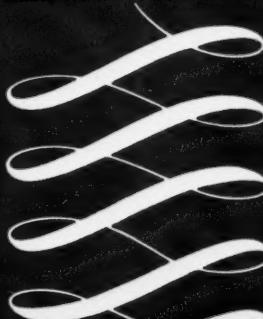
We also pay tribute to the International Association by printing  
pictures of the two surviving officers elected at the organizing  
convention in Philadelphia—Craftsman Perry R. Long, first International  
president and "Father of the International," and Craftsman  
John J. Devine, first International treasurer, a charter member  
of the Washington club.

The record shows that Craftsman Long issued the original call  
for the founding of the International Association of Printing  
House Craftsmen. The story of the first of the local clubs, New

York City, and the men who suggested the idea, the slogan, and  
the emblem is told in the historical sketch of that club.

One of the interesting impressions received in the preparation  
of this Craftsmen's Silver Anniversary feature is the importance  
of printing supplymen in club organization. The majority of the  
clubs were pioneered by supplymen who, in their sales activities,  
moved about from city to city, planting and transplanting the  
idea: "Share Your Knowledge." International leaders depend  
upon printing supplymen to do the contact work with potential  
local leaders and to help in organizing clubs. The original idea  
of forming the first Craftsmen's club came from a supplyman.

*The Inland Printer* therefore salutes the supplymen, who, in  
most clubs and in the International organization, are barred from  
holding elective offices. Thus they are the forgotten men—and  
they are willing to be forgotten, for they get their reward in the  
form of increased prestige.





Albion Club was organized April 1, 1921, when an interested men met at the Hotel New York with Elmer Poggenpohl International representative of the second district. The name of the club was suggested by Clarence Wilmot. First president was Edward L. Hayes, vice-president, William Steinhardt, secretary-treasurer, Elmer Wenzel, sergeant-at-arms, Clark Blumens, At present Mr. Hayes is educational chairman, and William Steinhardt is membership chairman. James Lasher is treasurer, Walter Cross, secretary, and Dennis Hayes is vice-president. Robert J. Aranda, now president of the club, was born in Johnstown, one of the five cities embraced by the club. He started in newspaper work as a boy, continuing in that field for twenty-one years, and now is advertising director of the *Lander Republican-Herald*. He joined the club as a charter member, and was a member of the board of governors for several years prior to its becoming the president. Besides Gloversville and Johnstown, the cities embraced by the club are Amsterdam, Canajoharie, and Fort Plain.

Albion Chamber of Commerce, chartered November 20, 1920, became the fifteenth club to join the International. Charles Etchever was first president. Nine charter members still active are: Benjamin Van Dyke, Alfred Whitehurst, William Burge, Harry Russell, James Tsch, Maurice Britton, Fred Wilcox, John J. O'Boyle, and Thomas F. McGivney. Two members have attained prominent positions in industry—Robert S. Pease, vice-president of the General Electric Company and president of the Maqua Company, and James A. Westfall, the general manager of the Maqua Company. During the celebration of the 500th anniversary of the invention of printing the club printed a souvenir edition of its house organ, with cover a four-color reproduction of a painting of Gutenberg's shop, date 1445. The club now has a membership of 102, and its president is Walter C. Allen, who was born in Boston, in 1899; learned printing at the Boston Trade School; had a varied experience from 1918 to 1937; and since then has been the superintendent of the printing department of Scott, Peabody and Company.

Albion Club was organized in 1920, and was chartered in 1923. Paul D. McLaughlin, then district representative and R. C. of York, attended when the charter members signed up. Mellman was the first president. Edward W. Schaeffer, the largest printing job ever to the three-day exhibition in 1923, featuring the 500th anniversary of the invention of printing, of which he was a feature and a Washington printing date back to 1924. The committee in charge then comprised Robert Mellman, Stuart Pollweber, Robert Miller, Harry Whiting, John Suter, Charles Steinhardt, George Schaeffer, and Edward Schlauder, James O'Connor, and Harry Sherman. Cities served by the club are Easton, Bethlehem, Kutztown, Reading, and Allentown. Stuart E. Pollweber, now the president of the club, was a teacher's training course at Pennsylvania College and the University of Pennsylvania, and received his vocational printing certificate. He is printing instructor at Central Union High School.

## INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN

The Atlanta Club was formed June 3, 1922, when John M. Callahan inducted eighty-three men as charter members. G. C. Chandler and A. E. Fowler had done the preliminary canvassing. Mr. Callahan was voted an honorary member for life. Richard N. McArthur also is an honorary member. The membership is now 122, with fifteen in the Armed Forces. The club sponsors two entertainments each year—a barbecue picnic in July, and a Christmas party. Its meetings are maintained on a high educational plane, and it has an annual outstanding "Craftsman's Day" with a speaker of national prominence. Among those speakers have been Frederic W. Gruy, A. E. Giegengack, John J. Deviney, Clark R. Long, J. L. Fraiser, and Douglas C. McMurtrie. First president was Joseph T. Brown. A. Frank Cheatham, the young president and charter member of the club, was born in Jacksonville, Florida; learned his trade as a pressman with Dittler Brothers, becoming a Journeyman in 1928, a foreman in 1930 and superintendent in 1941. In 1941 he became superintendent of Franklin Printing Corporation.

Baltimore Club, organized April 14, 1914, gave the International its first secretary, Louis M. Augustine, who served continuously from 1912 to the date of his death, July 12, 1941. The club also furnished the International with Sergeant-at-Arms Alfred Breitengross, who has never missed an International convention. He also served for twenty-five years as treasurer of the Baltimore club. The club has 180 members in good standing. Fourteen of its charter members are living, most of them active in club affairs. They are: William E. Abbott, Alfred Breitengross, William DeBoer, Frank Gilkes, William H. Grabel, John C. Hill, Harry G. Lindsey, Harry M. Martin, James M. Murray, Walter P. Myles, Maurice M. Stokes, W. F. G. Weaver, Albert E. Weber, and Howard E. Winter. Baltimore Club entertained the International convention in 1941. President of the club is Albert H. Miller, who was born in Philadelphia in 1901. He has been connected with Baltimore branch of Bingham Brothers Company for thirty-one years, the last sixteen as manager. He is Fourth District representative.

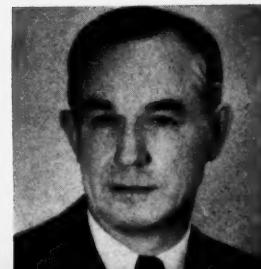
## HOUSE CRAFTSMEN

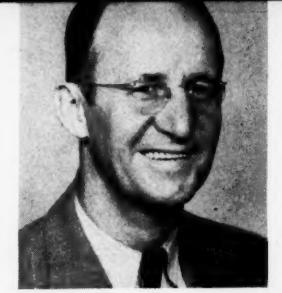
Boston Club was organized January 26, 1912, making it one of early clubs that founded the International in 1912. Boston delegates at that convention being M. W. O'Connell and H. M. Bingham. In 1922 Boston club entertained the Third International Convention, and the Second Graphic Arts Educational exposition in Mechanics Hall. Marvin Coolidge, then the vice-president of the United States, attended in person at the opening of the exposition. Boston was the meeting place of the International Convention again in 1934, when Philip J. Morris was president of the local club, general convention chairman, and chairman of the International Educational Commission. That year the convention celebrated the 50th anniversary of the establishment of the first printing office in America. The thirteenth president of the International, John B. Curry, was from the Boston club. A. Gordon Rutter, superintendent of the letterpress department, Forbes Lithograph Manufacturing Company, is president. He organized and headed the Ottawa Club and has belonged to Montreal and New York clubs.





INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN





Columbus Club, originally chartered by the International on April 9, 1921, was re-organized April 21, 1923. Sydney G. Pike, American Education Press, became the first president. The club has consistently prospered since 1933 and now has a membership of 158. Past-president John Repp is credited with having conducted the campaign which has placed the club in tenth position in point of membership. Of the thirteen members in the Armed Forces, Brigadier-General Leo Kreber, and Lieutenant-Colonel Douglas Peters, a past president of the club, are highest in rank. The club entertained the Fifth district conference in 1934. Among the present officers Carl F. Kummenger, a charter member, has served as treasurer for eleven years. William Middleton is secretary, and vice-presidents are Robert Brown, William Dawson, and Charles Gravett. Mr. Gravett is now in the Air Force. Herman Ulster, club member, is the vice-chairman of the International educational commission. Marian Johnson, president, has been in the graphic arts for more than twenty years and is now with Whitaker Paper Company.

Connecticut Valley Club was formed on April 13, 1913, with William Cummings first president. Six charter members who are still active are Henry Plate, Ernest Kuehn, Moses Loncto, Joseph Hamilton, James Murphy, and Harry Lehmann. Charles P. Porter served for twenty-three years as secretary of the club and also was International district representative. Stephen F. Bible served as treasurer for at least twenty-two consecutive years. A colorful member of the club who served for several years as president was John J. White. He was a factor in the politics of early conventions of the International and served as the second vice-president in 1926-27, as well as being Holyoke's mayor for five consecutive terms. Connecticut Valley Club's president is Thomas P. Mahoney, of Holyoke. He is production manager of the greeting card division of White & Wyckoff Manufacturing Company. Born in Providence, Rhode Island, he learned the printer's trade in Holyoke, and has held executive positions with the Whitlock Press and the New England Collapsible Tube Company.

The Dallas Club was organized October 10, 1927. Twenty-five of its charter members are still active in the club. Notable among these is Walter F. Schultz, first vice-president of the International Association. His work began as a member of the educational commission, and he has served in various capacities, including the third and second vice-presidencies. Other active charter members are Emil Bork, J. Dee Harris, Jack O'Brien, Ruford Evans, Dudley Kennedy, and J. P. Van Huist, Thomas R. Masters, A. W. Hudgins, and T. F. Stovall. A. I. Simpson, newly elected president of the club, born in a printer's family, in 1921 became associated with the Bennett Printing Company, Paris, Texas, moving with it to Dallas in 1927. He is now the owner of Simpson Printing Company, and as an avocation is interested in farming and white-faced Hereford cattle. The club has been put on a basis of collecting dues in advance, enabling the board to budget expenses and have money left to buy war bonds. The Dallas Club presented its fine graphic arts library to the public library.

## INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN

Dayton Club, organized October 28, 1921, received its charter November 18, 1921. O. O. Fricke, superintendent of the Osterlein Press, Dayton, and the late John Kyle, first vice-president of the International, did the organizing. J. B. Hyderman, National Cash Register Company, was first president. Twelve charter members are still active, the total membership now being 108. G. John Morris was vice-president; W. F. Langenfeld, treasurer; and Mr. Fricke, secretary. Using group planning, the same speakers from distant places have been enabled to speak on successive nights to three clubs in the same locality—Dayton, Columbus, and Cincinnati. Dayton has been the center of activities of the Fifth district, and for many years Mr. Fricke has been the International representative. Currently, Carl H. Farner is serving his second term as president of the Dayton Club. He is composing room foreman of the Egry Register Company of Dayton, previous to which he had experience in various printing concerns. He served his apprenticeship with Xenia Linotype Company, Xenia, Ohio.

Des Moines Club was organized December 6, 1920. Its first president was Leo D. McShane. With him were three other members who went about organizing clubs in neighboring cities: James T. Monahan, superintendent of *People's Popular Monthly*, who served during 1923-25 as International treasurer; R. R. Myers, who was president of the International Association of Electrotypers and Stereotypers, and leads in research work for the electrotypers; and Boardman J. Hill. One of the Des Moines members prominent in the International organization is E. G. Hubbard, who is production executive of the Meredith Publishing Company. He has taken a leading part in recent clinics of the International conventions, and now is vice-chairman of the educational commission. Mr. Hill, local president, is a charter member of the Des Moines Club. He is owner of the Capitol Printing Ink Company. An arrangement was worked out by Des Moines and other neighboring clubs by which meetings were held on successive nights during the same week, so that speakers could be routed efficiently.

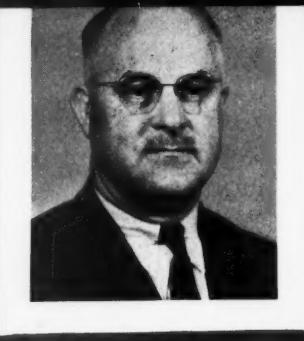
Detroit Club was organized February 27, 1921. Three of its charter members are still active: John A. Stryker, the first president, is club historian; George H. Glaser served twenty years as secretary, became president in 1928, and was awarded a life membership and a gold watch in 1943; and Grimm Sawyer, another past president. Numerous members have been active in district and International affairs, the club furnishing one of the International presidents, Patrick Henry O'Keefe, familiarly known as "Harry." Mr. O'Keefe was president of the Detroit Club in 1928 and also served as chairman of the convention committee that year. He was elected president of the International the following year. Peter Rustie, also a past president, is a member of the International educational commission. Starr L. Wade, president of the club, was born in Quincy, Michigan, has been in paper sales promotion work since he graduated from Michigan State College in 1927, and is now with the Whitaker Paper Company. His hobby is working with the soil in gardening and raising flowers.





INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN





Organization of the Kansas City Club was completed October 19, 1928, with thirty-one charter members. Alex Alberg served as president of the club until June, 1941. During his administration the club was host to the Eighteen District conference in May, 1931. One of the factors which made the conference necessary from a social viewpoint was the organization in 1938 of the club's ladies auxiliary. Harvey E. Rowland, who was elected first vice-president and chairman of the board of governors at the first election, succeeded Mr. Alberg, who is now a member of the International Educational Commission. During Mr. Rowland's term an outstanding meeting with 150 employers and craftsmen attended was addressed by A. E. Glengreen. Of the present membership of 112, fifteen are in the armed forces. In June 1943, Clarence J. Ellis became president. He has been in Kansas City for the past eighteen years, twelve of them as superintendent of the McWatters Company. One of the new club activities is interesting high school boys in printing apprenticeships, with plans for holding practical clinics for them.

Los Angeles Club received its charter on October 9, 1922. Preliminary meetings were started by Joseph Phillips, then volunteer district organizer for the International. Spencer Stas, Victor E. Flecht, Al Siebke, and Fred Hantke, who became first president. In November, 1921, the club started its publication, *Craft-O-Grafs*, termed by Haywood H. Hunt, at the 1930 International convention held in Los Angeles, as "the very best bound anywhere." Los Angeles has had a member on the International board but private affairs prevented either from going to the presidency. Frank H. Rotell, organizer of the Pacific Coast Society of Printing House Craftsmen, was second vice-president in 1927 and Albert Havermale, was first vice-president of the International in 1928. Thomas J. Pascoe, now club president, led to be a compositor at Victoria, British Columbia, took four years out to serve overseas in the Canadian Army in World War I. For many years he has been with Mergenthaler Linotype Company, now Los Angeles City representative. He has been vice-president, on the board, and editor of *Craft-O-Grafs*.

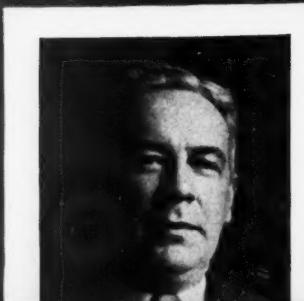
Louisville Club was organized in 1925, largely through the efforts of C. Alexander, the International representative in the Mississippi district. He worked outside his district. His first president was Clifford M. Leinen, then president, Clark M. Leinen, then president of the International, and A. M. Clegg, who were guest speakers. Some of the early members included Howard M. Kinnard, Gustine, Ted Dori, George Smith, and Frank McNamee. Douglas Clegg, who helped in the celebration of the 500th anniversary of the invention of printing. Included in the club's membership are C. Frank Mann, superintendent of the composing room of the *Courier-Journal & Louisville Times*; chairman of the mechanical conference of the Southern Newspaper Publishers Association; and William C. McMichael, Lithographing Co., who served as first treasurer of the International Education Co. in 1941-42. President Albert H. Havermale, a Louisville club charter member, was born the son of pioneer parents with numerous descendants, and general manager of the

## INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN

Memphis Club was organized December 14, 1928, with a charter enrollment of fifty-one active and thirty associate members. S. Noel Brown gave an inspiring address. George Orth, then International representative-at-large, did much of the preliminary work. Temporary officers were president C. C. Miller; vice-president, S. Noel Brown; secretary-treasurer, S. C. Turner. They were permanently elected at a later meeting with the exception of choosing J. H. Roush as secretary-treasurer. In 1933, the Memphis Club improved the International convention favorably by its enterprise in presenting a book titled, "The Art of Printing Developments," with a symbolical arch in colors representing the graphic arts, designed by C. C. Turner, now secretary-treasurer of the club. The club was commended for the successful International convention held there in August 1942, with R. F. Brown as general chairman. R. J. Burton, now the president, was born and raised in Memphis. He has been a member of Memphis Club for twelve years and is supervisor of stereotyping department of the Memphis Paper Company. His hobby is stamping.

Merrimack Valley Club was chartered in March, 1939, to cover Lowell, Massachusetts and the New Hampshire cities of Nashua, Manchester, Concord, and neighboring towns. More than 140 executives signed the charter and elected C. Henry O'Neill, of Nashua, Gummmed & Coated Paper Company, as their first president. International President John D. Curry presented the charter to the club at a special meeting. Before the outbreak of war, the annual clambake and the Christmas party were the attractive social occasions of the club, but now such activities are curtailed. The club contains several large printing plants open to members in search of knowledge. Since the war, club attendance and activities have declined. One member, Walter S. Reilly, of Lowell, is a past president of the U.T.A. James P. Bowler, president of the club, born in Worcester, Massachusetts, entered the lithographic branch of the graphic arts, and has been employed by the Courier-Citizen Company, Lowell, in various capacities, at present foreman of the lithographic department and production manager.

Milwaukee-Racine Club began its career as the Milwaukee Club on April 1, 1921. Because of the large proportion of members employed in Racine, Wisconsin, it was added in 1933. The club maintains the Fifth International convention in 1944 and managed the 1944 Graphis Arts Exposition. After the death of manufacturers and representatives of the International, meetings of the sections should not be held once in five years. L. A. Clegg, inventor and manufacturer, was an outstanding member of the Milwaukee-Racine Club. Another, G. Alexander, who served as International representative in 1935-36, Elmer J. Volger, who was vice-president 1940-41, and L. A. Clegg, long active in International, became treasurer and secretary for terms, 1937-38. Ira Cobb, who was chairman of the International education commission for printing, was a member of the Milwaukee-Racine Club. Elmer J. Volger, who was a member of the Milwaukee-Racine Club, edited the *Graphic Review* in 1941-42. The fine lithograph library of the Milwaukee Club, which was president, was U.T.A. member, and the Milwaukee Club joined E. F. Schmidt Company as treasurer and plan-





INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN





## INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN





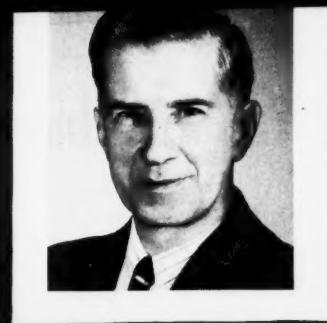
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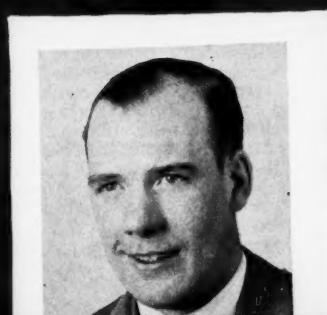


INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN





INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN



# Craftsman Convention to Feature Personnel Problems

## Outstanding Speakers Assigned Vital, Timely Topics

• MANPOWER and personnel problems facing the graphic arts will receive special consideration at the wartime technical convention of the International Association of Printing House Craftsmen to be held at the General Brock Hotel, Niagara Falls, Ontario, Canada, July 24 to 26. William H. Friedman, chairman of the Graphic Arts Educational Commission, and president of the Carey Press Corporation, New York City, will speak on "Postwar Training for the Printing Industry," and Charles Clark, Toronto, chairman of the Rehabilitation Council for Printing, of the Canadian publishing and printing industries, will speak on the same subject from the Canadian point of view. Other speakers at the clinic are Harold Crain, Ottawa, Canada, whose topic is "Contact with Employes in Service," and John F. Welch, St. Louis, who will speak on "The Training Within Industry Program."

The convention, which will be the twenty-fifth annual international gathering of the Craftsmen, will be called to order by Charles R. Conquergood, Toronto, resident chairman. Both the Canadian and United States national anthems will be sung under the leadership of Jack Duncan, Toronto, after which Harvey Glover, president of the International Association, will introduce his associates who are on the board of governors.

Past-President Eric O'Connor, Montreal, will pay tribute to Craftsmen in war service, and Thomas E. Bowman, King's printer for Ontario, will then extend greetings from the

Canadian printing industry. Robert D. Ross, the deputy director of the printing and publishing division of the War Production Board will then speak on "The Printing Industry under War Limitations," and William C. Huebner, New York City, will speak on "Future Possibilities in Printing Production." J. Raymond Tiffany, general counsel, Book Manufacturers Institute, New York City, will speak on the topic, "Billions For Death—Pennies for Life." Arthur W. Brooks, consultant of the printing and publishing division of the War Production Board, will present "Uniform Standards of Paper Weights."

Monday afternoon will be devoted to a clinic on shop methods and management under the leadership of W. H. Griffin, of San Francisco, third vice-president of the association. Lester Oswald, of Milwaukee, and E. T. Samuel, Cleveland, will participate. The clinic, "Club Management," on Monday evening will be conducted by Douglas C. McMurtie, Chicago, chairman of the educational commission. Fourteen club leaders from different cities are to participate in the discussion, an interesting one at all conventions.

"Composing Room Practice" is the clinic to have the right of way Tuesday forenoon with John Morrell, Montreal, and Joseph Thuringer, Rochester, as co-chairmen. Four Craftsmen from as many cities have been designated to help in the discussion. At the session devoted to letterpress platemaking and printing, under the chairmanship of Gradie Oakes, Chicago, the speak-

ers include L. W. Claybourn, executive vice-president of J. W. Clement Company, Buffalo; Thomas E. Bowman, the King's Printer of Ontario; Eugene Williamson, manager of the printing materials division, Bakelite Corporation, of New York City, who will speak about plastic duplicate plates, and Anthony J. Math, president of the Sinclair & Valentine Company, New York City, whose subject is "Printing Inks, Past, Present and Future." The manpower and personnel clinic already mentioned will close the day's program.

Offset platemaking and printing will be considered at the Wednesday forenoon session with Ernest Jones, Toledo, and R. Ernest Beadie, Montreal, as co-chairmen. Speakers and topics are: Joseph Machell, plant superintendent of Stecher-Traung Lithograph Corporation, of Rochester, New York, "Improving Offset Quality"; Alexander Calire, the graphic arts division, Eastman Kodak Company, Rochester, New York, "The Contact Screen Process"; David M. Rapport, president, Rapid Roller Company, Chicago, "Present and Postwar Commodities for the Lithographic Industry"; and Walter Soderstrom, secretary, National Association of Photo-Lithographers, New York City, "Looking Ahead in the Lithographic Industry."

Election of officers will take place at the Wednesday business session, and the installation of the newly elected officers will be a feature of the concluding session Wednesday evening. Oliver Watson, past-president of the International Association, will officiate at the installation.

★ Inability to secure photographs of their presidents made it necessary to omit these two active clubs from Craftsman Album on the ten preceding pages

St. Louis Club received its charter from the International Association on September 25, 1920. Sam C. Alexander had received a letter from President Perry R. Long, asking him to organize a club in St. Louis. He went to see George Ortley, with the results that the club was organized and George Ortley got into Craftsmen activities, became the first president of the club, twice reelected, and was later International representative-at-large and instrumental in organizing numerous other clubs. Another man to attain prominence was Elmer Held, who was an International third vice-president. St. Louis Club was host to the International convention in 1931. George Ortley had been elected president of the local club that year to serve as convention chairman, and he did a

fine job. George Braznell has also served as district representative. St. Louis Club furnishes the Missouri School for the Deaf with printing literature. John F. Welch, president, entered the printing business in 1901. Since 1923, he has been in charge of the printing department of the Johnston Tinfoil and Metal Company. His hobby, appropriately enough, is printing on metal foil.

Utica Club, chartered March 13, 1926, has the distinction of having been organized as a result of the preliminary work of the Employing Printers of Utica and Melvin O. Menaige, "father of the Craftsmen Movement." His visits and enthusiasm in promoting the idea stirred the interest of printing house executives, with the result that the club was formed.

The membership now is fifty-two, nine of whom are charter members. They are Thomas Peters, Alfred Peters, Bradley Peters, Donald Canfield, Theodore Walters, Shirley Davey, Pat Luorno, Howard Coggeshall, and Melvin Dodge, who is present treasurer of the club. Alfred T. Peters, who was club president for several terms, served as International district representative. The present district representative, Norman Kimball, is also a member of the Utica Club. A district "war conference" was held in Utica this year, arrangements being made by Raymond Joscelyn, who was general chairman. Fred F. Michel, club president, has been associated with Moser and Cotins, advertising agency, for the past sixteen years, now as production manager. His hobbies are reading and outdoor sports.

# THE PROOFROOM

Questions pertaining to proofreading will be answered here. Replies by mail cannot be made • By Edward N. Teall

## DOMINANCE

Please tell me, if you can, just what is meant by "dominance of idea," in connection with singular and plural subjects and predicates. I have specially in mind the crude mixing of numbers that mars so much of our modern writing.—*Illinois*.

I first encountered this interesting attack on grammar—for, even though masked, it is such an attack—in the "Topics of the Times" column on the editorial page of the *New York Times*. That column is published anonymously, but it is written by a man of high literary attainment who is also a veteran in the high-class feature-article province of the newspaper and magazine realm.

He (so far as I know) invented the formula of dominance as superior to the old-fashioned principles of grammar, and ventured, boldly and blithely, out into the dangerous territory of prophecy, predicting that within a hundred years or so grammatical number would be ruled by the "feel" of the sentence. When that (un)happy day comes, it will be "right" to say "I am one of those who writes without regard for the musty old rules."

If this gentleman can prove that his way is the better way—well, we shall all have to fall into line. But simple assertion is not demonstration; belief is not proof.

Great changes in English are now going on. They tend to a looser and less orderly manner of expression; just where the trend is to end, who knows? But every one of us who is interested in good printing should be alert, examine all kinds of print with critical keenness, and make up his own mind clearly. Grammar is man's own invention, not a gift of God; if the people choose to make a new language of it, we shall find a new breed of grammarians analyzing and classifying the new forms. Don't let's sit back in the breeching—and also don't let's run wild.

## UNCLE FRANK AT BAT

See if you can catch anything in this extract from an article in a southern printers' journal: "It is easy to see an advantage both to the printer and to the customer. The customer has the money now and can, and will, pay the printer what the job is really worth. If he can have it done and pay for it now for later use, it becomes a gilt-edge investment of surplus funds.—*Arkansas*.

Some gilt-edge transactions are actually covered with guilt all over, not merely on the edges.

## COPY THAT HAS SPARKLE



### TYPE FACES . . . HUMAN FACES

*What makes that difference?*

- Two pieces of printing can be the same size and color, yet one awakens avid interest; the other is cast aside, unable to hold or even interest the reader.

Often it is the type face that compels attention. Like human faces, some are attractive; others are plain, even ugly. We have recently received a large shipment of attractive, modern type faces in a wide variety of sizes, and while we do not call these good-looking type designs "Clark Gable type" or "Robert Taylor type"—they do put that personality into your printing pieces, and stamp the Laprico plant as a veritable Hollywood of handsome type faces.

The Lawrence Printing Company of Greenwood, Mississippi, discusses the value of appearance in announcing the acquisition of new type faces

## GO TO IT—AND BEST O' LUCK!

I am a proofreader of eighteen years' experience; before that, a compositor. Always had a desire to get into some large university printing plant. Have worked in book and daily newspaper plants. Please answer these questions: 1.—Are university plant jobs restricted to college graduates? 2.—Is the Greek taught in universities modern or ancient? 3.—Is any other subject specialization required? 4.—Are the Greek-English dictionaries found in public libraries in Modern Greek or the Ancient Greek? Hoping I am not troubling you too much, thanks!—*New York*.

For your thanks, my apologies. My friend, who hails from Dodgertown, alias Brooklyn, my own birthplace, very thoughtfully enclosed a self-addressed, stamped envelope, and should have been answered several weeks ago. Honest, I've been orful busy. The answers:

1.—No doubt the most university presses give some sort of priority to college graduates, but I do not think non-graduates are arbitrarily excluded. Certainly if I myself were the manager of a university press, I would not tie myself down with such a dumb rule. *Both the graduate and the non-graduate would have to prove their worth by their work.* Trust in the percentage; the more applications you make, the sooner you are likely to land. 2.—In my time at Princeton, the Greek was classical, ancient. There must be plenty of colleges, nowadays, giving courses in Modern Greek. Do some querying! 3.—This question is not quite clear to me. Any specialty you can offer is an asset; but you must have real command of the subject. 4.—Any good library would probably have both the Modern and Classical Greek dictionaries. I am doing a job in Greek for a New York publisher right now, and it's Classical Greek—Attic and Doric.

The proofreader, I maintain, does not need a scholar's knowledge of a language in order to read it, but he must know such fundamental

matters as division, and be able to check accents from copy perfectly. The big thing is to know when to be careful and when to be brave. Never be rash. Others may give you advice, but here (as in most kinds of employment) a man has to work his own way, solve his own problems. This may sound tough, but it's better than a lot of the kind-hearted, weak-headed mush.

#### "WELL FILLED"—?

I went to the city from my home suburb, to hear Burton Holmes lecture, in Orchestra Hall. I trust I had no part in inspiring a *Daily News* reporter to say that the famous traveler had appeared "before a well-filled and well-pleased audience."

No, it is not the hyphens that bother me. I am satisfied either to write or to print the words as compound adjectives, hyphenated, or to regard them (as I understand you do) as simple sequences of adverbs plus adjectives, requiring no mark of compounding.

What I want to say is this: Although the audience was not visibly "full" when it assembled, it was, if I myself am a fair sample, spiritually well filled when it left the hall.—*Illinois*.

Seriously, and without laboring the point, I think the man at the City Desk should have deleted that "well-filled." And the proofreader should have queried. In the rush of getting out a daily newspaper there is little time for queries. I myself would not hire a proofreader (on a big daily) unless I could trust him with the editorial responsibility for such changes.

#### CERTAINLY CERTAIN

You certainly hit the nail on the head in your article "Little Italies" when you wrote it "the plural-of-Little Italy." I certainly get quite a kick and a good deal of good in reading your *Proofroom* articles, and you and I can get along very well together as far as compounding is concerned—as, for instance, your article on "Radio Compounding," where you dropped in a hyphen between "minute" and "man."—*Michigan*.

When any two persons agree on compounding, I think water will be running up-hill, oil will be used to put out fires, and I shall be gone and forgotten.

#### IT REALLY IS TOUGH!

Why is dictionary proofreading always represented as harder than any other kind of proofreading?—*Montana*.

It may not be the hardest, but it is most exacting work, because of the need of 100 per cent accuracy in applying an elaborate system of typographical distinctions and special forms of punctuation

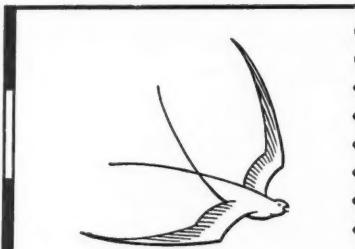
#### TOO MUCH FOR ONE BOOK!

Can you suggest a book that is not only a dictionary but helpful in punctuation and other phases of proofreading? We do considerable job printing, besides publishing a small newspaper as well as printing the University paper and several magazines.—*Indiana*.

A Navy officer once asked me what I thought of his new-fangled pipe. I said: "Do you want me to be polite, or honest?" He said, with a grin, "That's enough! You have given me my answer." I shall give you your answer more honestly than politely; it will help you.

Most dictionaries give some information about punctuation, but distinctly not from the proofroom point of view. They are likely to include a reproduced, marked proof. What you want is something a long way past this. So—the thing to do is to have

#### COPY SUGGESTION FOR YOU



#### "GOD GIVES EVERY BIRD ITS FOOD . . .

*but he does not throw it into the nest"*

★ This is quoted from a recent issue of *Forbes* business magazine, in which it is credited to J. G. Holland.

It seems to me another way of saying that it is necessary to go after what we want or need.

And to be more specific: If you have any messages to transmit to others, for the sale of merchandise or any other purpose, you must actively use the means available.

In spreading information for any purpose, printing is the principal method used.

When you want a printed message that is carefully and properly prepared, phone us. Whether you need a good letterhead, to properly present your letters, a printed letter for general mailing, a folder, or a blotter, we can give you a distinctive job.

Designed to combat the feeling that "the world owes me a living" is this copy from a letter sent out by Taylor's, Morgantown, West Virginia

dictionaries and books made specially for use by editors, proofreaders, and others who want working guidance.

There are any number of such books. The University of Chicago Press's "Manual of Style" is a standard book—but it is more highbrow than most style-books. The best book I know of on proofreading is Mr. Highton's book, "Practical Proofreading," which you can get from THE INLAND PRINTER'S book department.

#### A BIT OF BACKTRACKING

The editorial seat of the *Long-Islander*, at Huntington, Long Island, New York, was probably a wooden packing case. You note that your grandfather, Francis Augustus Teall, occupied that seat after Walt Whitman's time as editor of this grand old paper.

In the long ago I was printer's devil in the office of the *Long-Islander*.

I am copying out for you the article about Mr. Teall from the "Dictionary of American Biography." It is kickful to note that even in this article on a proofroom "great," proofreading errors appear. The name of the Huntington paper, hyphenated in infancy, and still hyphenated on the masthead, appears in DAB without the hyphen. Ah, well. If errors were not made, how would a feller get a job as a proofreader?—*New York*.

Thanks. I have long had and always cherished the article in the "Dictionary of American Biography." Almost exactly a hundred years ago, in the latter part of 1844, F. Augustus joined the editorial staff of the *American Review*, a Whig paper in New York. One of my earliest memories is of the full-length steel engraving of his idol, Henry Clay, that hung on the wall of his library in my father's house.

I share with you *Proofroomers* this extract from the letter of my new friend because it seems to me rich in the fine, true spirit of the proofroom. There is a fraternity among proofreaders—or has it now actually become a sorority?—that gives *form* to a common interest: an interest that runs far beyond payroll figures and sends its roots deep down into the hearts of all who share its true nobility—of desire to toil in correction of error.

#### HOW ARE YOUR FACTUALITIES?

A dear old gentleman, getting on in his seventies, writes: "I am still in possession of all my factualities." Isn't that great?—*Nebraska*.

Yes, sir, it is! It's easy to retain your faculties, but factualities do fade with the years.

#### PROPER-NOUN TEST

When do you write *river* and such words with a capital, and when lower case?—*Maine*.

When such words as *river*, *bay*, *mountains*, *railroad*, *park*, *building*, *street*, are part of a proper noun, an individual name, I write them with a capital initial. When used in a general sense, I keep them down.

I write of a Pennsylvania railroad, meaning any railroad in Pennsylvania; but of the Pennsylvania Railroad. I write of the Mississippi rivers, meaning the rivers of Mississippi, collectively; but of the Mississippi

River; of rocky mountains anywhere, but of the Rocky Mountains in the western part of the United States. I would say the city has a central park, but New York City has the famous Central Park.

Newspaper style is generally, nowadays, a "down" style; and I think many useful distinctions are sacrificed by it. There's a difference between going to the tenth street from where you are and going to Tenth Street. Both words are integral parts of the proper noun, and should be capitalized—as I see it.

#### ABBREVIATIONS

In a section entitled "Abbreviations," a stylebook for which I have much respect gives "in." for "inch," "ft." for "foot," but the ruling for "mile," "ton," and "month" is "Spell out." Why the distinction?—*Montana*.

As far as I can make out, it's all merely a matter of custom. If any reader of *Proofroom* has had occasion to make the necessary research, the whole *Proofroom* family would, I think, thank him for a share in his knowledge.

"Lb." for "pound" looks odd, but can be easily explained by the fact that it is made from the Latin word "libra," meaning "pound." The use of "lbs." for the plural is a mildly tantalizing mixture of Latin and English.

Many of these so-called abbreviations are actually contractions, as "ft.," "hr." Some stylists rule against use of the period with contractions; they would write "Mr" instead of "Mr.," "ft" for "foot" or "feet," "hr" for "hour." Such a ruling produces the bother of having to distinguish between "St.," with a period, for "street," of which it is a true abbreviation, and "St," without period, as a contraction of "Saint."

The underlying distinction, here, is between an abbreviation as a shortening by dropping the last part of a word and a contraction as a shortening by dropping the middle part. No doubt this distinction is artistic; perhaps it is scholarly—certainly from a printer's practical standpoint it is a trouble maker that stays with us year after year.

#### FUNNY ABBREVIATIONS

Why are words "hundredweight" and "pennyweight" abbreviated "cwt." and "dwt."? I analyze the former this way: "wt." is obviously an abbreviation of "weight," and I suppose the "c" stands for "hundred." But I can't work the other word out, except for the "wt."—and maybe that's just a trap for the unwary. Please!—*Pennsylvania*.

You are right, ma'am, as to "cwt." The quirk in "dwt." is that the "d" stands for "denarius," the name of an old Roman coin comparable to the English penny. In England "d." still stands for "penny" as well as its plural, "pence."

#### THOSE "COLLECTIVES"

How about this cut-line: "A Delegation Wearing the Clothes of 100 Years Ago Are Seen . . ."—*Oregon*.

To me, sir, it's a horror. A delegation is seen. Or aren't it?

## How British Book Publishers Save Paper by Setting Type with Close Word Spacing

© The new standards of bookwork to which we are almost unconsciously becoming inured, are mainly due to the agreement of the Book Production War Economy Agreement of The Publishers Association of 1942. The schedule of this agreement is explicit and, within its rules, it is still possible to produce books that are neither unsightly nor illegible, and the economy in the number of pages has reduced the consumption of paper and other materials, saved on makeready and presswork, and eased transport.

It is difficult to presume that, in this economy, the legibility has not suffered, and it would be equally mistaken to assume that compact typography demands a sacrifice of legibility, for one of the greatest aids to legibility is closely-fitted types and reasonably close word-spacing. The closer the letters which make up a word are fitted the easier it is for the eye to take in the word at a glance. Notice, for example, how the reading speed is reduced when the letters of words are letter-spaced as in the type set to a narrow measure running around an illustration in a magazine. In addition, white space between the letters of a word lessens the contrast of the background and destroys the familiar picture of the word. Incidentally, it is this lack of contrast between wording and background that makes writing in lead pencil less easy to read than in ink.

Very wide word spacing is also objectionable; it fails to link word to word, and often produces "rivers" through the text.

It is obvious, therefore, that a closely-fitted type design with fairly close word spacing is more readable

than a design which allows the background of the paper to come through.

One of the advantages of mechanical composition on Monotype machines (which are used for setting most of the bookwork in this country) is that the spacing is automatically proportioned to the type design. This is very important, for a narrow type design (such as Fournier) will have its spacing automatically related to its average letter-width and a wider type design (such as Scotch 46) will provide proportionately wider word spacing. It is in types of narrow set that the danger of "rivers" and undue word spacing is likely to occur in other methods of composition, and it is such economical designs that tend to be used more and more today. In hand composition there is a standard set of spaces (thin, middle, thick, *et cetera*) which are inflexible and subtle adjustments to the proportional width of the type design cannot be made.

Nowadays types of fairly narrow letter-width are used, not only in books where economy is explicit in the format (such as in the Penguins, now standardized to Times Roman), but in the wider field of general bookwork, when such types as Van Dyck (designed just before the war by the Monotype Corporation), and other Monotype faces such as Walbaum, Fournier and Bembo, are now being adopted in the place of Baskerville and other types of a wide set. The choice of types, however, has also to be considered in relation to the apparent size of the type and a smaller point-size often gives the effect of a larger size where such types as the Times, Scotch and other full-face types are employed.

An article in *British and Colonial Printer* points out one of the best possible ways for a printer to reduce the consumption of paper and at the same time improve the appearance of the printed piece

# Accurate Charging of Overhead Expense Is Simple

*charge it to proper departments. Understanding of fundamentals makes it simple • By A. C. Kiecklin*

**T**HE PROPER distribution for all overhead expense is understood only vaguely by many printers, yet it is readily understandable if the fundamentals are clear in the mind. In the first place, overhead distribution, probably the most important factor in costing, is also the most involved, which is the reason printers often go wrong on it.

The cost of labor and materials, in most instances, is a clean-cut easy mathematical computation. A printer pays so much for paper according to his invoices and he uses so much on a job, so the cost computation is not difficult. It is the same with labor. But the amount of overhead to charge to production or to use in analyzing costs involves a percentage calculation and if you are off on this percentage you may go wrong on costs and subsequent estimates. Moreover, this percentage is continually changing in these unstable times, so that its proper handling always requires eternal vigilance. When stability is in the saddle, the overhead percentage to sales remains fairly constant in well-managed plants as does the overhead computation on estimates. Consequently, the same ratio may hold for some time.

#### AVERAGING OVERHEAD ISN'T WISE

In prewar years, business men often averaged their overhead for the past three to five years and used that as a measure of their managerial efficiency and for estimating jobs or pricing merchandise. This wasn't the wisest thing to do, but the stability that existed then minimized the hazard of loss. Even so, even bigger profits would have been earned if overhead had been computed by the budgetary method.

Printers know that all costs not chargeable to labor and materials come under overhead. Many dump all costs not earmarked as paper, ink, and wages into general expense, grouping the accounts according to

rent, office expense, and salaries. They consider these indirect cost.

To do a good costing job, you must be more precise and charge overhead expense to a direct objective. Bear this rule in mind. Whenever you can distribute a charge direct, do so, rather than dumping it under general overhead expense. The more direct charges you record, the more accurate will be your costs, the more profitable your estimates and selling prices. Overhead that cannot be distributed directly is known as indirect expense.

#### ACCOUNTANTS CONFUSE TERMS

Much misunderstanding of overhead is due to accounting terminology too indefinite in application. Accountants often speak of wages and labor as direct production costs, and of other costs as indirect. Actually, many so-called indirect costs may be charged direct to a department and further broken down to manpower or machinery. In the printing field, factory direct expense for the purpose of setting machine-hour rates comprises wages, rent, taxes, light, *et cetera*, which are often referred to as indirect factory expense or indirect production costs.

Printing is a departmental process. To attain the accurate costing that will enable you to analyze results effectively, overhead must be charged direct to the operating element that benefits by the outlay. Even a hole-in-the-wall shop printing calling cards and letterheads, cash and carry, has three departments, hand composition, presswork, and the administrative. The larger or more diversified the organization, the more extensive is the departmentalization. No standard departmental formula can be recommended. It depends upon the business. You can tailor departmentalization to fit your own business requirements.

The general divisions in print shop production are composition,

*Many printers become bewildered by details of proper distribution of overhead and fail to*

presswork, and bindery, sub-divided in accordance with all the costing requirements of the plant: hand composition, machine composition, makeready, cutting and trimming, binding, and other operations. In this connection, remember that you can carry departmentalization too far by making the process so involved that recording expense will cost more than the information is worth. Don't spend a dime to save a nickel.

Factory overhead includes rent, heat, insurance, taxes, light, power, spoilage, depreciation, repairs and maintenance, all supplies and shop expense, waste, interest on investment, general factory expense.

Rent and heat are chargeable to the department on the basis of square footage occupied.

Charge insurance and taxes to the department on the basis of total investment in each department.

Distribute light on the basis of candlepower used in each department. Some printers try to pro-rate light according to floor space the same as rent but this is difficult.

#### POWER AND REPAIRS

Distribute the power according to horsepower hours consumed in the department.

Repairs and maintenance should be charged to the department receiving the benefit.

Charge proofreading to hand and machine composing departments on the basis of set matter read.

Charge depreciation to the department housing the depreciable property, making an actual allocation in proportion to the value and life-span of the equipment used therein. Charge all depreciation on building on a percentage basis in accordance with space occupied.

Charge interest on investment at 6 per cent on the investment in each department.

A reserve for spoilage or waste may be set up on the basis of past

experience figures and the charge made either to the proper department on the basis of departmental records showing the actual charge or else charged to general factory expense on a percentage basis.

Where non-productive labor, the supplies, spoilage and other items overlap from one department to another, charge to general factory expense. Do the same with unused factory space, but areas surrounding the departments and needed to facilitate the production should be charged to the departments involved. Enter insurance on work in process under the general factory expense. Charge insurance on raw materials to stock storage.

#### NON-PRODUCTIVE SALARIES

The superintendent's salary is charged under general factory expense, as is other non-productive time, such as that of watchmen, errand boys, porters, and foremen. Items not chargeable directly may be pro-rated to a department by taking the total of general factory expense and computing it as a percentage of total factory cost, applying this percentage to the total cost of each department.

Some accountants advocate the distribution of general factory expense on the basis of payroll hours or payroll cost. For example, a foreman's wages may be charged to a department on the basis of the payroll hours recorded there and the ratio that this total bears to the payroll hours in all departments.

#### NON-PRODUCTIVE VS IDLE TIME

Do not confuse non-productive time with non-chargeable time. The latter is idle time and should be recorded separately to provide accurate cost analysis. Non-productive time is chargeable time through the general factory expense. Non-chargeable time is paid for by the printer and entered under wages; consequently, it is not recorded again under overhead.

If a journeyman must wait for copy, stop work because of a press breakdown, change bad letters on a press, or hunt for electros, his wages go on just the same. The printer pays but he can't charge the customer because it isn't productive time. He must keep non-chargeable time down to a minimum by means of separate recordings in detail and keeping a continual check on it.

Once the departmental burden is established, it is broken down to a man-hour or machine-hour rate. If there are a number of similar machines in each department, divide their number into the burden. If the machines in a department are not the same, the burden allocated to each must be computed separately.

Where burden is easily identified as chargeable to a producing department, as is often the case, this should be done either by splitting up the total charge in accordance with actual records showing de-

sible for a high commercial expense. This is a problem of the general management and it often happens that a high production expense may be more the fault of management than it is of shop supervisors.

Management must keep volume up to keep costs down. If the general management doesn't bring in the business, the most efficient shop management cannot make a good showing because overhead will be too high in ratio to sales. Moreover, in most cases, commercial expense is easier to cut than factory overhead when sales slump because a larger percentage of the latter is a fixed burden.

#### REDUCING FACTORY OVERHEAD

A plant with a factory overhead of \$12,000 can keep the ratio to 12 per cent only if sales are maintained at \$100,000. If poor business management or influences beyond control decrease sales to \$50,000, the ratio of factory overhead obviously will jump to 24 per cent of the sales unless burden is slashed in proportion and this objective is seldom attained. As a rule, in a well-managed plant where expenses are watched carefully, the management is lucky if it can cut expenses 20 per cent on a 50 per cent sales decrease.

#### CHARGE ALL DIRECT EXPENSE

The things to remember in burden distribution is that all overhead is not indirect expense. A large portion of it can be distributed directly to departments and then to some phases of departmental operation, even if charged originally to an indirect department, which is one that serves production before or during processing or one that handles production after processing. Pre-production and post-production costs are charged to indirect departments, then distributed directly to productive sources. Where the charges overlap departments and so cannot be accurately identified, they must be pro-rated on a percentage basis.

The emphasis in this article is on precision application of costs to the department, machine, man hour, or the operation. Do not tolerate the dumping of all costs other than wages and materials under general overhead. Although it is possible to determine the profit or loss for the business as a whole that way, you can't cost accurately.

## POWER OF THE PRESS

- In the history of the press, never before has the printed word played such an important role in shaping our destinies. On the giant global maps of our High Command—on the posters that carry pleas for the purchase of bonds or the donation of blood or uninterrupted production of essential materials—color and typography spur action where it is most needed to assure Victory.

From the great industry that furnishes our inks comes a push to the graphic arts industry. Copy by Sharples Chemicals in Chemical Industries

partmental utilization of a certain part of the expense or on a percentage basis. In some cases, taxes, insurance, and the depreciation are computed as a percentage of plant and machinery and are distributed to each department in accordance with the fixed assets used in each. Sometimes burden must be distributed on the basis of an estimate, but try to make an accurate distribution whenever you can.

Factory overhead is not all of the business burden. The printer has commercial expenses to consider. This overhead must be allocated to production because the producing department is the only one that can pay the bill. Keep these various cost classifications separate. This is important. Production is not respon-

**is it LETTERPRESS?**

**is it OFFSET?**

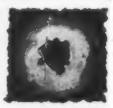
**is it GRAVURE?**

WITH no other information than the printed sheet, how can one tell whether it was printed letterpress, offset, or gravure? It is often to your advantage to be reasonably sure which of the three processes was used.

Letterpress forms are in relief (cameo) and impressions therefrom indent the sheet of paper so that a slight embossment shows on the reverse of the sheet. This may be seen



At left is enlargement of offset halftone dot; at right, enlarged letterpress dot—lighter in center than at rim printed under production conditions. Would not show in a perfect proof



Enlargement at left is clear blank between halftone dots in the nearly solid part of plate printed offset. Ink trap (at right) in near solid of letterpress halftone, causing loss of contrast

by glancing at the reverse side as it is held at eye level at an angle to the light. This is the easiest way to distinguish letterpress from other processes.

Letterpress and offset employ the same halftone screens with dots of various sizes while the screen of gravure is the reverse of the regular halftone screen and has all dots of the same size in highlights, middle or half tones, near solids and solids, the gradation of tone coming from the different depths to which the wells that make the gravure dots have been etched. If the dots are of equal size the sheet was printed by the gravure process.

There is no screen in steel- and copper-plate engraving and the ink lies in relief on the sheet so that it may be felt as slightly raised. A similar effect is obtained by thermographic printing but it is not so rich because the ink film deposited is much thinner.

Collotype, lithodruck, and photogelatin printing, as it is spoken of

respectively in Great Britain, Germany, and America, uses no screen but prints in continuous tone from a grained surface and closely approaches the photographic print. If the illustrations show a continuous tone then the sheet was produced by means of gelatin printing.

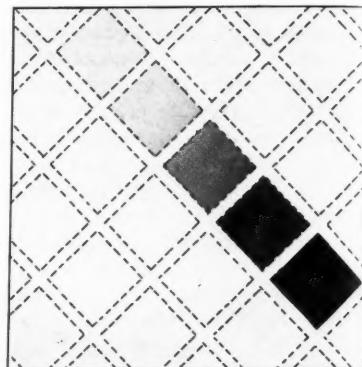
If you want to pick the process the hard way, use a magnifying glass of linen tester strength or even stronger. You may note the following distinctions.

Letterpress: the rim of every letter and halftone dot will show more sharply printed because the characters are punched into the sheet and the sharp edges or rims naturally sink a bit deeper, leaving the impression not so strong inside the rim. A thorough makeready and an ink suited to the paper combine to reduce this difference. It is not visible to the eye and is of slight consequence because the sharp outlines or rims of the units of the letterpress form are what count to make it what it is: the process with the clearest definition and the best coloring in use today.

The definition of letterpress is also due to the fact that the print is from metal forms and that makeready can make the most of the superior form. If the halftone plate is

shallow in the near solids, or if the makeready is poor, or too much of the wrong ink for the paper is used, the blanks in the near solids become ink traps and fill up to print as solids, but this distortion is minor as compared to those common to the other processes.

Offset: As the print is from an approximately plane surface, the rims of the dots and letters do not punch and the print is more uni-



Enlargement of portion of a gravure print with dots all of same size. Tones are obtained from corresponding wells in the plate, the depth of which determines thickness of the film of ink

Ink lies in thick film in steel- or copper-plate intaglio engraving as in engraved stationery



Cross-section of gravure plate. Intaglio gravure tonal value is gradated by depth of wells



3



4

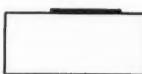


Fig. 1 shows magnified relief printing surface of letterpress. Fig. 2 shows intaglio etched surface of gravure and steel- and copper-plate engraving. Fig. 3 shows offset surface where in the albumin process the image lies on plane surface. (In deep etch the image is slightly recessed.) Fig. 4. Photogelatin printing is from a continuous tone grain surface on a plane base

form. On rough surfaces the rubber transfer blanket is able to dip down into the depressions. The ink film is thinner than in letterpress and less of this film reaches the sheet than met the blanket. To repeat, if a job looks like it might be either letterpress or offset, if there is no impression on the reverse side of the sheet, then the offset process was undoubtedly used.

Gravure: Since the text is photographed from type proofs, at its best it can be only approximately as sharp as letterpress, the difference showing more clearly in the smaller faces of type. Gravure has the advantage over other processes that the wells in the plate automatically yield a range of tone not to be matched by letterpress or offset where the dots of different sizes are inked by the same ink film. This film must be light enough to keep highlights from filling up, yet heavy enough to cover the larger size dots reasonably well.

# THE PRESSROOM

Questions answered by mail if you send stamped envelope, and kept confidential if you so desire • By Eugene St. John

## FILLING AND OFFSET

We are enclosing two sheets of magazine forms that have been printed in our plant. Will you analyze them and tell us what is wrong? These are the worst forms that we have. However, our halftones fill up and have a smudgy look on practically every form.

This plant has been printing these magazines for around thirty-five years. Before the war we were using a 50-pound super book. Since the war began we have gone to a 40-pound paper with more of an English finish, but we still do not understand why we are getting this poor printing.

We still have some of the old pressmen but have a good many helpers. This plant never had helpers before the war. Naturally we have lost some of our pressmen, but our older men are supervising work and doing makeready.

We are running on the same presses under the same conditions, with the exception that we have more work and less help, but this should not interfere with our publications as we have instructed our pressmen that they must be the very best possible.

The makeready is up to standard on this type of publication. The cause of the filling is use of an ink not suited to the new paper which has less cushion and requires an ink a step or two heavier (stiffer) than the paper you used before. Too much ink is being fed in order to overcome the lack of suitability of ink for paper.

It is also possible that you have a pressman who is good on makeready but with poor vision setting the fountain. While an athlete is no better than his legs, a pressman is no better than his eyes. Today when most of the younger pressmen are elsewhere, the older pressmen should be sure their vision is still good or else get glasses. Good vision is especially needed to set fountains. Many old pressmen who can still make a job ready as well as formerly slip on the inking because they do not realize that their eyes have begun to fail.

While the filling can be stopped only if you use less of a heavier ink,

the offset and the smearing may be avoided by equipping with non-offset spray guns, standard equipment in magazine pressrooms today.

You state that the order is to maintain quality on the magazine in spite of more work and a personnel with less experience. May we point out that strain and pressure incident to the maintaining of fine quality when the volume of work is crowding and the personnel is weak will lead to occasional slip-ups in even the best regulated pressrooms? The makeready shows the old-timers in the pressroom know what it is all about. With the right ink and sprays, you will recover a freedom from kicks from the customers.

## MATCHING ENGRAVING ON STONE

Can the fine lines and shading of litho engraving on stone be matched in modern photolith?

A satisfactory simulation may be produced from a pen drawing made twice the size of the stone engraving which is afterward reduced to the original size when photographing.

## REGISTER RACK NECESSARY

We are sending samples of printing we do on our 38- by 52-inch cylinder press and would appreciate knowing the cause of gutter slur and other blurs. Information on proper packing of press would be appreciated. We installed the press ourselves and may have some adjustments wrong. There apparently is a place for some type of register rack but the firm we got it from had also bought the press "used" and the register rack had already disappeared when they bought it.

The gutter slurs are caused by an overpacked cylinder. In the Pressroom section of *THE INLAND PRINTER* for April you may find details of correct packing for the cylinder. You should obtain and install a register rack on the press. It is needed to offset various causes of lost motion and to start the bed and cylinder onto the impression in unison.

## PRESS MACHINISTS' MANUAL

I've been engaged in color work on single and two-color presses for the past thirteen years. Recently I've taken an interest in outside information and literature with the view of furthering my knowledge of my work.

What I am most interested in is to get a machinist's view of the cylinder presses and also a machinists' instruction book. Any good book on presswork would be of great interest to me. I have already read various books on presswork by Spicher, Hoch, and St. John. These books have proved very helpful and I am wondering if you could suggest any others of value to me.

Your purpose is most laudable and we would be glad to suggest such publications if we knew of them. It is possible although not highly probable that there are books on presswork covering subjects not discussed in the books above named. After the war you might inquire of the Library of the British Museum, London, England. If there are any such British publications, the Museum would advise you.

It happens that we have skimmed through the books in the technological sections of the public libraries of Baltimore, Chicago, Cleveland, New York, and the Congressional Library, Washington, D. C., without recalling any books similar to what you want and it is likely these great libraries would have foreign books of outstanding value.

Of course, there are some older American books on presswork, for instance: "Modern Presswork," by Fred W. Gage, published by *THE INLAND PRINTER* in 1909, and another good one published by C. B. Cottrell & Sons still earlier when that company was manufacturing flat-bed cylinder presses. Possibly you may find these in your public library.

As for the machinist's view of the particular flat-bed press you name, it is possible the manufacturers have a typewritten memorandum which they furnish to their press erectors. You might obtain one.

#### WRINKLE IN REAR EDGE OF SHEET

We are sending you a specimen sheet from a job going through our plant at the present time. You may observe the wrinkle on the picture which shows up irregularly from time to time. Although we examined the plate and tried many things, we were not able to avoid the spoiling of a lot of sheets. Can you give us an explanation of what may cause this wrinkle, and what we may do to overcome the difficulty?

The trouble could stem from form and chase not being firmly seated on the bed of the press and therefore springing under the impression or from the plate being loose on its base. The latter cause appears not unlikely since the heads of brads pinning the plate down are showing in the print in question although they did not show on the previous print of the same plate on the other side of the sheet.

An over-packed or under-packed cylinder also can cause a wrinkle especially as in this instance when there is a large blank in the center of the image.

After form has been positioned on the bed of the press, with wood furniture in front of and behind the chase, unlock the quoins and set the clamps up moderately with the fingers, then plane down the form. The wood furniture next to the clamps should not overhang the back edge of bed of press more than a pica.

When using the plane the quoins should be wedged with the fingers only, not with the key. Just enough squeeze to prevent the form from spreading is needed when planing down—never more. Next lock all the quoins with key moderately, making sure that no part of form rises from binding or other cause. Then the clamps should be moderately tightened, making sure that neither form nor chase rises from the bed.

Passing next to makeready, the units of the form should be level and type high so that the overlay patches may be kept at a minimum in order to approximate a smooth packing.

It may be necessary to cut away the drawsheet from under the two end (outside) grippers and to substitute pieces of sandpaper that are the same size, also to raise the two middle grippers slightly. The brush should smoothly iron out the sheet. In obstinate cases of wrinkle in the sheet near the rear end it often is helpful to glue  $\frac{1}{2}$ -inch strips of 4-ply cardboard on the drawsheet,

parallel to the bearer and opposite margin of the sheet. These narrow strips should be several inches long and extend  $\frac{1}{2}$ -inch beyond the rear edge of print toward the reel rod.

An objection is that this may spoil the register. Should it do so on the second color run, use of the same strips in the same position as on the first color run will keep the trouble at a minimum.

If you are having trouble holding the large plate on the wood base, drill new holes in both shoulder of plate and wood base with a drill a step in size smaller than brads before renailing.

#### TRUE NON-SCRATCH NON-RUB INKS

Is it possible to get non-scratch inks that will not rub off at all when put through the folder and paper cutter?

Yes, provided there are no unreasonably unfavorable conditions.

A difficult test is dull coated stock and the right ink will dry for folder and cutter in an hour or two even on this paper.

#### GOLD INKS

Is it possible to make a gold ink that can be satisfactorily printed with one impression on bond stock? Also, can a gold ink be made to yield a satisfactory print in one impression on coated book paper and other printing papers having smooth finishes as distinguished from writings?

The answer to the first query is "No." A first base impression is needed. Many gold ink jobs in one impression on No. 1 enamel have passed as satisfactory. Better yet would be two impressions, both in gold ink, the first on the scant side, the second inked full strength. Gold ink over a suitable base of yellow also serves the purpose.

Yellow under gold is less costly than two bumps in gold ink and this method is commonly used on very long runs such as magazines on uncoated book paper. On these cheaper papers one impression in gold yields best results by rotogravure where the ink lies in wells on the plate cylinder after it has passed through a closed fountain.



"In the Days That Wuz"—So he "followed copy"  
Cartoon by John T. Nolf, Printer-Artist

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*All items for criticism in this department must be sent to us flat. Replies by mail cannot be made • By J. L. Frazier*

HERBERT W. SIMPSON, INCORPORATED, of Evansville, Indiana.

—Sweetest item among your latest work as submitted to this department is Kaiser's letterhead. The effect of the conventional floral ornament in several colors with the type in deep gray ink on light gray stock is beautiful. Come again.

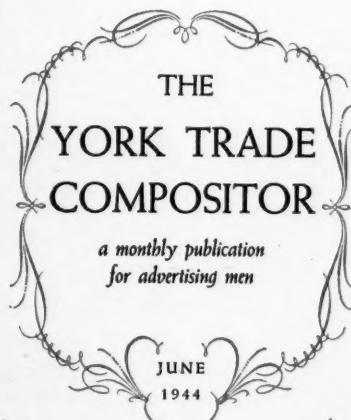
HERBERT HUTCHINS, of Denver, Colorado, sent an unusual birthday greeting printed on regular V-mail stationery to a printer who is now a sergeant overseas, Walt Vandever. Decorated by anchors and an hour dial, the layout features a wide variety of not very congenial type such as that at first necessarily used by the various services when they set up shops in lands across the oceans. Part of the "happy birthday" text is set backwards, just to keep Walt's eyes keen.

RICHARD J. HOFFMAN, of Los Angeles, California.—You did a great job restyling the letterheads of three religious organizations. Space doesn't permit detailed analysis but your success is manifested by manner in which you achieved impressive effectiveness through sound modern layout whereas the designer of the originals attempted it with over-large types very inconsistent with religious printing, also being wasteful of space. Smarter, more characterful, and much more attractive types assist layout in your resetting, but it is interesting to consider that, good as they are, the result would be unsuccessful with layout and composition as on the originals. Inversely, the type faces used for the originals—good, modern styles—would show to advantage if handled in your skillful manner. There's point in the observation just expressed which we think is worthy of contemplation by all.

KARL KLOOKE, Seattle, Washington.—"Consistently Good Printing" is an effective blotter. It has one weakness, however. Green used for printing the large circle with the "KK" in reverse is too weak. In the



## YORK TRADE COMPOSITOR



THE YORK COMPOSITION COMPANY  
BIERMAN AND ROSE AVENUES IN YORK, PENNSYLVANIA

PHIL MANN  
says:



The public is becoming more conscious of the importance of the printing industry in everyday life. The military branches of the government could not function without the assistance of the printed word. The American business world has realized this for the last century, intensifying its advertising power each succeeding year. Civilian advertisers are cooperating 100 per cent in substituting their materials in order that the government may not be handicapped. Business men feel that they must not be forgotten; this war will end some day, civilian industry must be preserved for the peacetime that will come . . . the most important factor in keeping America the same when our boys return as when they left is the printing and publishing business. We're delighted to be a part of this industry which is contributing so much to the war.

## York Composition Company

BIERMAN & ROSE AVENUES • YORK, PENNSYLVANIA



### COLOR HARMONY TEST

SOME PERSONS ARE UNABLE TO place certain colors where they belong. They may have heard about harmonizing colors, yet still not know what they are. Their work suffers from this lack of knowledge, and it shows, too, in the way they dress, how their homes are furnished, and in many other ways.

The test is to place a blue disk of cloth or paper on a sheet of white paper or cloth and fix the eye steadily on this disk for a few moments. An orange-tinted ring of light will play around the edge of the disk. This ring of light we mean that the person is not color-blind. After turning the eyes away from the disk, the disk impression will remain for a few seconds. The color will appear more of an orange than a blue. Therefore the complementary color of blue is orange. The same experiment can be tried with a red disk, in which case a greenish ring will form around the disk. Thus green is complementary to red. All colors can be treated in the same way.



Front and back covers of March issue and cover and typical inside page of June issue of The York Trade Compositor, house magazine designed by Howard N. King for York Composition Company, York, Pennsylvania

**AN INVITATION**

YOU ARE CORDIALLY & EARNESTLY INVITED  
TO ASSIST US IN ANY MANNER WHATSOEVER Y' WILL  
IN THE PREPARATION OF A NEW & PERMANENT

ANCIENT-ANTIQUE-EXOTIC  
**OLD-FASHIONED TYPE**

**BOOK.**



THIS invitation (and announcement) is being sent to all those old friends & clients, from Coast to Coast, who have purchased the original "Modern Uses of Antique Types," and/or "Supplement to Modern Uses of Antique Types"—many of whom have since had us do a line or two, hand bills, invitations, advertisements, announcements, title pages, 100-page anniversary book, letterheads, etc. But if, perchance, this circular should fall into the hands of a new-comer who may be interested in the occasional use of Old-Fashioned Typography, then you, too, are invited to put in your ear. See inside—mail Questionnaire TODAY!

—OUR 50th YEAR—

**FREDERIC NELSON PHILLIPS - INC**

Typographers Who Prove It With Proofs  
205 EAST 46th STREET, NEW YORK 17, N. Y., U. S. A.

"The Spirit of (18) '76" goes to work to help Frederic Nelson Phillips, New York typographer, find out which of the old-fashioned types appeal most to his customers. Above is title page of announcement in style of yesteryear, while the page below gives a preview of specimen book he will publish in the fall

**A Two-Way Squint....The Past & The Future**

A TINY PREVIEW OF SOME NEW-OLD FACES THAT WILL APPEAR IN OUR NEW-BOOK

Mr. 100—Logo 10 pt.  
THE TOWN OF CAMBRIDGE, 12  
Massachusetts, is entitled to 4

Mr. 100—Logo 10 pt.  
THE DISTINCTION OF 3  
having the first printing

Mr. 100—Logo 10 pt.  
PRESS IN NORTH  
America, which 14

Mr. 100—Logo 10 pt.  
WAS UNDER THE 156

Mr. 100—Logo 10 pt.  
CHARGE OF MR. 7

Mr. 100—Logo 10 pt.  
STEPHEN 99

Mr. 100—Logo 10 pt.  
BAY! FOR THIS PRESS  
the colony was mainly 12

Mr. 100—Logo 10 pt.  
THOROUGHLY FOOL!  
indebted to the good 3

Mr. 100—Logo 10 pt.  
REV. JESSE GROVER 4

Mr. 100—Logo 10 pt.  
A SELF-MADE 5

DEFINITE! 6

Mr. 100—Logo 10 pt.  
BAPTIST MINISTER ALSO 7

Mr. 100—Logo 10 pt.  
POSSESSED OF FORTUNE 8

Mr. 100—Logo 10 pt.  
& CONSIDERABLE 12

Mr. 100—Logo 10 pt.  
STATE WHO 1

Mr. 100—Logo 10 pt.  
SHIPPED! 1

Mr. 100—Logo 10 pt.  
FROM ENGLAND TO SETTLE 2  
among his friends, old and new

Mr. 100—Logo 10 pt.  
IN MASSACHUSETTS. 3  
Some nice gentlemen?

Mr. 100—Logo 10 pt.  
OF AMSTERDAM 4  
also "gave toward"

Mr. 100—Logo 10 pt.  
PURCHASING OF A PRINTING-PRESS 5

Mr. 100—Logo 10 pt.  
WITH LETTERS, FORTY-NINE 7

Mr. 100—Logo 10 pt.  
POUNDS AND STILL 89

Mr. 100—Logo 10 pt.  
SOMETHING NEW! 17

Mr. 100—Logo 10 pt.  
REMOVED THEIR WAR 2

Mr. 100—Logo 10 pt.  
PRINT, THE YEAR 1940.

Mr. 100—Logo 10 pt.  
THE FIRST BOOK 9

Mr. 100—Logo 10 pt.  
ISSUED IN THE 1

Mr. 100—Logo 10 pt.  
MIDDLE COLONIAL WAS IT WILLIAM 10

Mr. 100—Logo 10 pt.  
Bailed, paid in 1685, New Philadelphia.

Mr. 100—Logo 10 pt.  
BRADFORD FROM 2

England by Wm Penn



**FREDERIC NELSON PHILLIPS**  
Typographers  
205 EAST 46th STREET  
NEW YORK U. S. A.

first place, its value is too weak as compared with the violet in which type and rules appear. For value, different colors in a form should be equal so balance in tone (except when one is used as background tint only) will result. Too, when the reverse color plates are used, type or whatever in them shows as white stock will be too weak, as letters "KK" are here. There is too little contrast between ink color and white paper. The color combination is an interesting one and correct, demonstrates black is not always necessary in a job, in fact where there's no very small type, as in this case, use of black may usually be avoided to definite advantage. Black isn't color, and color is life—and contrast.

ISRAEL BENSMAN, of Sheboygan, Wisconsin.—You, as instructor, and the pupils of the high school printing shop deserve a hand-clap on the nice work you do. It rates well above average commercial plant quality and it is difficult to offer constructive criticism without that seeming to be forced. As an instance, and this is important, practically every piece indicates a tendency to space words too far apart. The best typographers use just enough space between words to definitely set them apart and no more. It is a good practice because it obviates every tendency toward spotty and broken effects. As we contemplate more items and consider further we feel that this is more important than at first considered, particularly as in some cases, the name line of the "Lake Breeze" letterhead for one, spacing would be much better if reduced to almost one-third. Fortunately layout, types, and colors are excellent to compensate a great deal for the improper spacing.

JENSEN PRINTING COMPANY, Minneapolis, Minnesota.—In the die-cut counter card, "Use Today's Opportunity," you've scored another signal success in the way of publicity the leading objective of which would seem to be the public good rather than selfish interest. Top section of 6 1/4- by 6 1/4-inch card lithographed in process colors and varnished simulates framed picture of Statue of Liberty as if standing atop New York skyline with which statue purposely is quite large in proportion. Base section below is full half inch wider on both sides

with the top corners rounded. Here the words quoted appear in light yellow outlined with black as is also "fist" illustration pointing up at picture. Your name, address, and your telephone number in black just below picture frame is so small we all but overlooked it. We feel in this respect that you were more modest than you should be, though it's the type of thing on which a very big signature would appear inappropriate. The die-cut card attached to back which folds out to permit the card to stand up adds to value and assurance of its being used.

GRAY PRINTING COMPANY, of Fostoria, Ohio.—It seems like years since we have had the pleasure of seeing your work.



Cover "thrown together" from leftover cuts and plates cut in rubber by students of Rochester Athenaeum and Mechanics Institute, Rochester, New York. Classes are supervised by Byron G. Culver

We remembered, though, and remembered it as being of the finest. It's evident the banner has been held high all the time; this recent work ranks with the best. It almost seems you specialize in programs for events connected with the awards of Army-Navy "E" banners "for excellence in war production," there are so many of them, all nice. Better, if anything, is the brochure of Denison University. All but filled with large halftones, most of them bleeding off the 12 1/2- by 9 1/2-inch pages—to make the most, properly, of paper and picture—the effect is highly impressive. One seldom sees presswork on halftones done as well as this. The fact the photographer did a swell job, the engraver seemingly so, too, detracts no whit from your most important part. Arrangement of halftones, at

angles on some pages, is dramatic. Typography, which invariably fits in nicely, is top grade, too. Let's see more of your work. We might some day spot an error in some detail that might help.

J. HORACE MCFARLAND COMPANY, Harrisburg, Pennsylvania.—The April 1944 to March 1945 calendar is a fine example of the distinctive floral and horticultural printing done at your Mount Pleasant Press. On pebbled paper, the four-color letterpress really is splendid work. Sized 9½ by 12½ inches, with an ivory plastic binding at top, the calendar is suspended by a silken cord. Page for each month features a flower, tree, garden, *et cetera*, appropriate to the month, such as the garden blooming with tulips and other spring flowers and shrubs used on April's page, and the holly tree and closeup of branch for, of course, December. All the months are printed in a subdued gray that does not detract from the large color pictures, many of which bleed at top. A rose garden picture is on the cover. The first page carries a service flag in color, bearing the names of the men and boys from Mount Pleasant Press who are in service—twenty per cent or more of the normal personnel. Copy pays tribute to them and to the employes who are carrying on. Surely this beautiful calendar is adequate testimony that those left at home are doing fine work despite the handicaps of the times.

EDWARD STERN & COMPANY, of Philadelphia, Pennsylvania.—We continue to get a big thrill on receipt of each issue of your publication, "The Depictor," which goes to customers and prospects to demonstrate fine offset (your "Optak") printing. We would never have dreamed fifteen years ago—yes, ten—such contrasty effects in monochrome halftone work were possible by offset lithography. But here it is. "The Depictor" is as fine a demonstration of offset as "More Business," formerly issued by the American Photoengravers Association, was of letterpress, being also of the same 10- by 13-inch page size. Special notice of this issue, featured by a very impressive 4-color picture on the cover of Jap and Nazi flags, torn and rumpled, sticking out of a battered ash can—we might remark, where they belong—is for another reason, the envelope. Background on front is faint reproduction in a green tone of newspaper page with columns at an angle. An open panel near the lower right-hand corner provides for corner card and addressing space. Here and there, printed in black, sketches of folks suggesting different types of employment appear, the background being airbrushed away for a space around them. It's an idea.

HIGGINS-MCARTHUR COMPANY, Atlanta, Georgia.—It is seldom, indeed, that we receive for review in one lot so many decidedly fine items as you have recently sent. The work all demonstrates most effectively your facilities in modern types and other equipment—and most of all, human talent—to satisfy the most particular buyers of printed advertising and, of course, all printing. Noteworthy, even among such fine work



The coast is clear...  
David Eric Guibert, as he  
made a raid on the cookie jar.

Now's my chance...

Looks good!

Tastes better!

Oh! Oh!

Printing for Your Particular Needs

CHARLES E. TENCH  
PRINTING COMPANY



JULY 4, 1944 MEANS THE SAME AS IT DID IN 1776

ALTHOUGH WE'VE HAD A LITTLE TROUBLE IN CONVINCING SOME OTHER PEOPLE  
OF THIS IDEA, THE FACT REMAINS... FRYE PRINTING COMPANY

Human interest sticks out all over the blotter from Charles E. Tench Printing Company, Chicago (above). Frye Printing Company, Springfield, Ill., captures with simplicity the spirit of independence

*F*  
The easiest way  
to get good typography

is to go to a

good typographer

MAY						
S	M	T	W	T	F	S
1	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

For Instance,  
JOHN C. MEYER & SON

It takes much more than  
type and machines

to give excellence

to the typographic job...

It takes men who have

a sympathy and understanding

for the work they are

doing that surpasses

the common knowledge...

the kind of men who

handle your work at

John C. Meyer & Son • Typographers  
129 North Twelfth Street, Philadelphia, Pennsylvania



Neat as a pin are the monthly blotters advertising John C. Meyer & Son, the Philadelphia typographer. The one at left was printed pink and gray, that at right was printed blue and black, both on white

as the whole averages, are menu covers for the Ansley Hotel, the sugar company folder that is colored and die-cut in form of the carton in which the sugar is sold, the two-color advertisements of Delta Air Lines, (some of which are reprinted in a beautiful and impressive brochure, "The South Looks Up") and a *de luxe* brochure, "Memory Lane," which is just tops in work of the type. We might find a spot of imperfect spacing if we looked closely enough, but it would mean only some momentary slip-up and, besides, the more important things—

permanent record of the anniversary is provided by the 80-page, case-bound book. The first forty pages are devoted to a history of the organization. There is a woodcut flavor to the line drawings which provide atmosphere to the text. Reproductions of early documents and advertisements of the firm are interesting typographic specimens of that day. Portraits of the five men who have headed the company since 1834 are appropriately reproduced in collotype. The remaining pages contain a reprint of an article, "Paper, a Brief Account of

50%," would be better if fewer styles of type were used. If several are to be used they should have points of design in common to effect harmony. Of course, good contrast is as worthy of your attention and use as harmony but its proper use requires, say, a word or two decidedly different than all others, and conditions, too. Three or more faces all different, especially when in similar or near similar sizes, as for important display, is not effective contrast. The rule pattern in red not only dominates the scene—and the type should do that—



A delectable springtime dish was offered readers of *Typo Graphic*, magazine published by Edwin H. Stuart, Pittsburgh typographer, in this blue and black cover

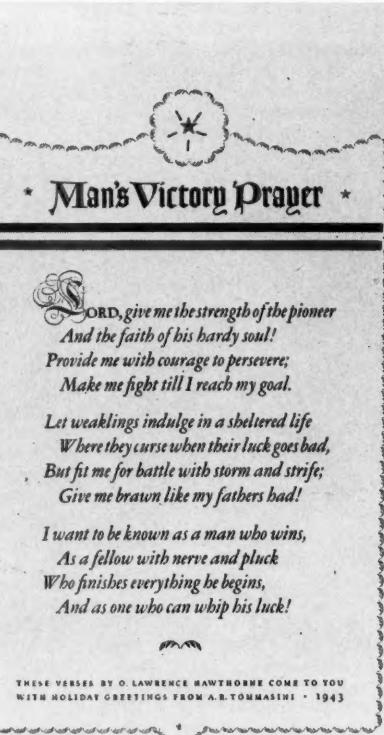
though nothing is really unimportant—are so well handled that one isn't drawn to slight imperfections, if, indeed, they exist. Printing a beverage list in metallic silvered ink on black card so that it catches a faint glow in the stygian darkness of the average dram dispensary was an eye-saving inspiration. Colors of the Ansley menus are different and beautiful. That you exercise considerable skill in use of color in papers as well as inks is manifest in the specimens of your work.

**THE ALLING & CORY COMPANY**, Rochester, New York.—"One Hundred Twenty-five Years in the Paper Business" employs outstanding typography in tribute to the long number of years of service by your firm to the graphic arts. A fine

How It Is Made," written by Joseph T. Alling, the president of the company from 1876 to 1937. A buff paper over boards, with a white cloth backbone, was used for the cover. The title is in red-brown Forum capitals. End papers, printed in a matching color, are overall line drawings picturing scenes of the early days—"The Concord Coach" and "The Rochester Packet Boat." The text pages, set in well-leaded Italian Old Style, appear to advantage on the white laid stock which carries the deckle on the vertical edge. Forum capitals were an ideal selection for the headings and title page. Tint plates in light buff enhance the many line illustrations.

**SOUTHLAND STATIONERS**, of Glenwood, Florida.—Your blotter, "Save Up to

Beautiful Christmas greeting sent to his friends by A. R. Tommasini, foreman of composing room, University of California Press, Berkeley. Same colors as original



blotter. Lines are tight and red rules are too strong for gray type. If the red inclined to orange rather than violet it would be more attractive.

THE COLLEGE PRESS, of Los Angeles, California.—It's a real pleasure to receive and be privileged to examine the specimens of your typography. Chaste, as a rule, because of restraint in use of big and bold types, nine of ten items are of genuinely modern layout. With smart, up-to-date types employed and

center, with eagle and shield illustration above and flush with type on left. Judging from specimens received the past few years, Lydian has caught on in a big way. It reflects a modern note without being the least bit freakish. Indeed, what type that is freakish—like Broadway of yesteryear, to mention one—is employed to meet present-day modern standards? This reviewer could say "I told you so"—that, of course, being impersonal, but it is satisfaction

have another revival? Base is rather rough, medium weight, white card stock, 5 1/4 by 8 1/2 inches, round hole punched near top for hanging. Something less than an inch from top, and in center laterally, a characterful line illustration of company building as seen from adjacent park, size 2 1/4 by 3 inches, is printed in dark gray in slightly larger blind-stamped panel. Three simple centered Caslon lines of restrained size follow giving name and address with "Printers



Center spread of **Clement Comments**, house magazine of J. W. Clement, Buffalo, New York, demonstrates some suitable and attractive covers for booklets turned out quickly on rush jobs. All were made by a combination of good typography and standard material—type, rules, and stock type decorations

printing in bright colors, often on stocks which are also bright, attention is obtained in a forceful manner. Besides, programs and the like which are normally considered alone, not as advertisements in a magazine, for instance, don't require the same degree of power. That you can effect the ultra modern is demonstrated by the Davison exhibit announcement, the chaste and beautiful as well by the January 21 program of the college orchestra. Perhaps the most impressive example to show modern potentialities with rather small sizes of type is the cover for the February 3 announcement. There are three squared lines of Lvdian caps well above page

enough to realize the wild, weird, and exotic printing (and types) championed in loud voice by some fifteen years ago enjoyed short shrift.

THE CASE, LOCKWOOD & BRAINARD COMPANY, Hartford, Connecticut, has issued a 1944 calendar which is in such contrast with others it must be described. Essentially the differences are size and chaste character. It is beautiful—seems more suitable for use in a home than in an office. Indeed, that may be the idea, and it seems a good one, for business men are at home about as much as at their offices. Calendar is furthermore distinguished for the fact that all type is Caslon Old Style. Will the good old face

for one hundred and eight years" between. Next are the 3½- by 2½-inch calendar leaves of white antique paper stitched to card mount. Aside from giving data on the illustration and naming below the company representative presenting the particular calendar, copy on the first small leaf reads, "The need to save paper has prompted us to interrupt our custom of many years of producing a calendar known for its large, readable figures. Therefore this year we have designed it in miniature." We question the need of the near-apology for the reason already given that it still seems smart to get one's calendar into the home of the prospect.

# THE SALESMAN'S CORNER \*

BY FORREST RUNDELL

*Oh wad some power the giftie gie us  
To see ousels as ither see us!  
It wad frae monie a blunder free us,*

*And foolish notion.—BURNS*

• **WHAT IS THIS** attribute we call "personal magnetism"? Is its lucky possessor born with it? Can it be acquired by study and hard work? Above all, is it the key to success in selling?

No one questions the value of personal magnetism to those who must influence others. Doctors, lawyers, politicians, ministers, salesmen, all need it. Many professional schools will not accept students unless their personality is such as to promise success in their chosen profession. And there is no doubt that many salesmen with inferior knowledge of their products are making a good living through the attractiveness of their personality.

But though psychologists agree on the need for it, they are far from unanimous in their definition of personality. Enough books with different viewpoints have been written on the subject to make the student dizzy. Nevertheless, for practical sales purposes we may consider personality as "ousels as ither see us." And we may be sure that if we can learn how to make our printing attractive we can learn to make our personality attractive as well.

The first step in improving the personality is a plan. Do you know what you would be like if your personality were developed to the limit of your ability? Try studying people you admire. Take each person separately and list the things about him you like. Analyze a large number of your friends and acquaintances and then make a master list containing all the attributes you have listed. Where the same quality appears a number of times, indicate how often. When complete, you will have a list of the attributes you need to possess an attractive personality.

For a list of qualities to avoid, study the people you don't like. List

everything about them you feel is objectionable and you will have a guide of the traits to avoid in your search for personality.

From the writings of a number of teachers of psychology, here are ten traits which seem to be generally regarded with favor. Probably you will find many of them on your own lists. In any event, they may help you in making your own analysis.

1. *Trustworthiness.* Buyers go out of their way to give business to the salesmen they can trust. On the other hand, the salesman with the "cute" tricks to avoid responsibility runs second when he is found out.

2. *An apparent interest in and a liking for people.* This cannot be phony. Unless your interest in your customer is real, you are likely to betray yourself in an unguarded moment. If you like a person well enough to go out of your way to do him a favor without profit, your interest is real. And when it is real, by all means let it become apparent to him.

3. *Health.* The salesman who is glowing with health has a zest for his work. He is rarely gloomy, bored, or looking for sympathy. His visits bring a ray of sunshine. Would that there were more such salesmen!

4. *Enthusiasm.* It moves mountains. Few great leaders are without it. No sales argument is half so convincing as genuine enthusiasm for the product.

5. *Personal cleanliness and neatness.* Blame advertising if you will, but the business public has been made conscious of almost every possible fault in a salesman's cleanliness and grooming. Unpleasant breath, B.O., unkempt hair, dirty finger nails, neglect of daily shave: all of these have been publicized until any one of them works against a favorable impression.

At least one buyer finds personal uncleanliness so objectionable that he takes unusual measures to keep salesmen at a distance. His method

is to tie the chair in which they sit during the interview to the further leg of his desk. This spoils any attempt on their part to get objectionably close.

Dress is equally important. No one requires a salesman to dress like a Hollywood star, but he can at least keep his clothes both cleaned and pressed and his shoes shined. Fresh linen is even more important.

6. *Command of English.* A salesman should be well spoken. Poor grammar from one who is selling the printed word is incongruous, to say the least. Nor should the salesman indulge in thick-shelled words or long-necked jargon. Let him cultivate good diction and grammar, and tell his story simply.

7. *Courtesy.* The salesman needs a thoughtful consideration for the feelings of others, particularly his customers. He should be especially careful not to become unduly familiar in addressing customers of long acquaintance. Familiarity leads to an occasional rudeness which is justly resented.

Address your customer by name and he will appreciate the courtesy. Pad every sentence of the interview with his name, on the other hand, and you will get under his skin. Look your customer straight in the eye when he talks to you, but be careful. If you sense that he feels you are staring at him, shift your gaze to a point about half an inch above the pupils of his eyes. It will put him at ease.

The telephone calls for courtesy, too. To combine the two well known advertisements: The Voice With the Smile Wins—Ask the Man Who Owns One.

8. *Sportsmanship.* The man who plays the game of life honestly and accepts his losses gracefully is universally respected. Taking part in team athletics develops this particular trait. The contestant learns the value of teamwork. Furthermore, he learns that what really matters is not who wins but how he plays the game. No wonder sales managers, in lines where personality counts high, consider football stars excellent raw material out of which to build salesmen.

9. *Consideration.* The considerate salesman never talks down to a customer. No matter how little the customer may know of the mechanics of printing, he will never be very

pleased at being reminded of that fact. The considerate salesman is always tactful. And even when he wishes to convince the customer of his ability to give sound advice, he is always diplomatic in offering unsolicited suggestions.

10. *Composure.* The salesman's personality gains if he conducts the interview in a calm, quiet manner even when the going gets rough. Stage fright, nervous mannerisms, or flying off the handle weaken him in the eyes of his prospect. Composure enables him to hold his own at all times.

You may not agree with this list. Probably you will want to add many traits. Some which appear here may not seem important to you. In any event, your own list will mean more to you than the list any outsider prepares.

After you have completed your list, you face the much harder problem of putting it to use. Here the plan adopted by Benjamin Franklin may help. Franklin found that he had thirteen personal traits which he believed needed improving. Instead of working on all thirteen at once, he chose one and worked for a week to master it. The second week he worked on the next trait, still keeping his mastery of the first. He continued in this manner until at the end of thirteen weeks he found that he had made the desired changes in his personality.

Many salesmen have found public speaking classes to be excellent as personality builders. We suggested early in this article that sales personality is "ourselves as others see us." A good public speaking teacher sees you as others see you and he can call your attention to your more obvious faults. Other members of the class also will help by good and bad example.

Study intelligently and practice improving your personality in your customer contacts. You will be surprised at the change for the better.

★ ★

#### Don't Waste "Waste" Paper

We call it waste paper—yet ten pounds of it can be converted into as many as sixty-five cartons for "K" rations—one hundred pounds will make 115 containers, each to hold ten 20-mm. shells. The bulk of Army needs is for coarse grades, made largely from waste paper.

# What Is Best Proofroom Routine?

*In a variety of manuscripts demanding close attention to style,*

*it is most efficient to keep reader on one job • By Edward N. Teall*

• IMAGINARY but representative of proofroom realities is the correspondent who asks for information about methods of managing the proofroom phase of printshop production. The querist asks specially about assignment of work to readers in the handling of book jobs. He is employed in a plant that handles such jobs for publishers.

A dozen books may be on their way through such a plant at any time. And the number, necessarily, varies with the nature and scope of the plant's business. The plant may specialize, as in scientific treatises or textbooks; or it may handle a variety of "lines," including the "trade" books and perhaps a miscellany of public documents, magazines, and catalogs. A proofreader may have to alternate styling a textbook manuscript with querying prices in a mail-order catalog.

Some of the manuscripts come from their publishers with fixed, sharply defined styles. Some have been edited so that the printer's task is simply that of reproduction, with intelligent querying as the shop's sole editorial contribution. In other jobs the styling is left to the printer, and the proofroom foreman and his or her readers enjoy a large measure of editorial opportunity and responsibility—and they do *enjoy* responsibility.

In some shops that set type for a number of publications there is a stylebook noting the specific requirements of the different customers. Operators and readers know the typographical idiosyncrasies of the individual customers: preferences in spelling, capitalizing, compounding; use of numerals; special styles of indentation; preferences (or rather requirements) in setting of tabular matter; treatment of headings, cut captions, and the like; and the style of scientific (as chemical) formulas and complicated mathematical equations.

Not at all as an aside, but as an essential feature of this consideration of proper proofroom management, this is the time and place for a word or two about the operator's part in the productive activities of the modern printing establishment. My *Proofroom* department is, as its name implies, primarily concerned with the proofreader's problems—the proofreader's relation to the business as a whole and to its individual phases; his "slant" and "angle" on the service rendered to the public by the printing industry. But no survey of the proofreader's work and world is complete unless it comprehends the mutual relations of shop and proofroom. The operator has first crack at the job after the writers and editors have taken theirs. Clean work at the case or machine is a beyond-pricing factor in the quality of the product and in the success of the plant, because it affects costs and the margin of profit—and affects the power to pay wages.

#### "A Visit With an Old and Cherished Friend"

• This scribbler has been reveling the past few evenings in a visit with an old and cherished friend—THE INLAND PRINTER, just recently come to our desk after an absence of many years. As its name implies, THE INLAND PRINTER is a trade magazine for the graphic arts and crafts, but to old-timers—especially middle-western printers, it is more—much more. For it is a standard, like 1847 Rogers Brothers silverware, or the Studebaker wagon, something true and fine and always honest. For twenty years we rarely missed an issue. We had a bound volume, of numbers printed in the early nineties, which we moved back and forth for hundreds of miles, into and out of a score of homes since leaving the parental roof, but the last move—1,800 miles—it did not make. We hope some day to place it again among our books—its place is waiting.

We appreciate these kind words, reprinted from the popular column, "The Third Rail," written for Salem (Oregon) Capital Press by Leo C. Dean

*The proofroom foreman who is wise in strategy will do all in his or her power to promote good relations with the shop.*

Tactics, however, comes first. It has to do with all problems wholly within the proofroom. The foreman's first problem is that of keeping jobs on the move. If each job could be started and then carried through without competition and without interruption, the problem of management would be simple.

But there are complications. The plant must keep all its customers happy, or at least satisfied. A rush order clogs the machinery. The room's personnel must be weakened at one point, to strengthen it at another—the point of critical pressure. A reader who is plugging along quietly and steadily at one job has to be yanked away from it and assigned to the rush job. And so comes up the truly difficult matter of distribution of strength, and from this again springs the question: Should one reader be permitted to go on straight through a job, or should the job be divided into "takes"?

Almost any foreman would prefer the former arrangement; almost every foreman has to submit to the tyranny of emergency and rush orders. He (or she) has to adjust his (or her) resources to the changing situation. For the individual reader, this is the way it works: There is gain in being able to take up a job and go straight through it; the reader quickly gets to know the nature of the text, becomes familiar with the fine points of its styling. In a novel, let us say, he (or she) knows the names of all the characters and places and can quickly detect error.

A name like my own, for example, in a text handled by several operators in takes, might appear as Teall, Tealle, Teal, Teale. A reader handling the whole story would have no difficulty in keeping it correct; the reader working only on an odd chapter or two might be confused by appearance of different spellings, and have to choose between study of the complete manuscript and the bothersome alternative of querying.

More importantly, and on the other side, a reader working straight through a novel is in danger of reading for story rather than for type—and it "makes a difference." These two kinds of reading are as

far apart as rough carpentry and fine cabinetmaking. Either one is out of place where the other is needed. The comparison carries no color of relative merit or value. But the editorial reader or copy editor does one thing, and the proofreader another. The editor's occasional discovery of a "typo" may actually be more of an embarrassment than a real contribution to the printer's share of the production; the proofreader's detection of errors in any statement of fact or in fiction is valuable, but it is sideline stuff, it invades another's territory.

And it is a fact, endlessly observable in actual printshop work, that the proofreader's first and indispensable function is that of detecting all the typographical errors. If straight-through reading of a text interferes with this, it is costly, a diversion of power.

Proofreading is really a grim and hard business. Instead of being a cinch, it is tough in its discipline, stern and exacting in its requirements, and unsparing in its draft upon mental strength and fresh-

ness. The veteran knows how to conserve his strength, how to avoid waste motion and unproductive activity. The foreman needs skill in humanity; he needs to know how to apply his people's special aptitudes without waste and in the most effective manner.

The proofroom foreman needs the skill of a sergeant, or of a captain leading his company in drill and in action afield; and the art of a general planning and carrying through a campaign with ever varying situations that must be fitted into the Pattern of Victory. A good foreman of the proofroom treats his workers with sympathy, respect—and firmness; and makes his department a vital factor in the strategy of the business. The good proofroom can stand up under any strain of necessity, meet any reasonable requirement of speed and clean work. Its management must be skilled in detail and adept at planning operations; smooth in routine, reliable in emergency.

A proofroom is as good or as bad as its foreman.

## NAME SLUGS PREVENT LOSS OF FOUNDRY FORMS



Here is an idea to prevent forms going to the electrotypewriter from being lost or delivered to the wrong owner. Instead of using the customary method of marking the furniture or chase with chalk, which rubs off, it is a simple matter to cast up a quantity of slugs on the linotype machine, carrying your name in large type. These slugs are then run through the saw, and about eight or ten points are cut off the feet. They may then be used as regular furniture in the lockup, with at least a 6-point reglet between slug and chase. Since they are less than type high, they do not interfere with molding, and serve as a permanent means of identification, never being removed from the form until it is unlocked. Slugs shown in the illustration are 30-point *Vogue Extra Bold*, and can be read even by wartime truck drivers not accustomed to reading type forms. System used by James E. Shaw, Buffalo, New York

# THE MONTH'S NEWS

Events associated with printing published in this section. Items should reach us by twentieth of the preceding month

## DONNELLEY DECISION DELAYED

Briefs have been filed with NLRB that object to certain recommendations contained in the report of William E. Spencer in the case of alleged violation of the Wagner Act by the R. R. Donnelley & Sons Company, Chicago. Mr. Spencer, as trial examiner of the National Labor Relations Board, presided for six weeks in hearing the testimony of about 120 witnesses concerning disputed points.

His report, recently filed with the NLRB, contained more than 50,000 words and made certain recommendations to which both parties in the contest are now objecting. The brief of the Donnelley concern contains 156 pages, and that of the unions contains nineteen printed pages. It is certain that no decision will be made by the NLRB until next fall, after which the case may begin a long journey in the Federal courts. Observers who have noted the meticulous care with which each point has been fought over are confident that whatever the outcome in the hearings of the National Labor Relations Board, the United States Supreme Court will probably be asked to make the final decision.

## BEQUEATHES FORTUNE TO I. T. U.

An estate valued at \$115,000 to \$120,000 will be added to the endowment fund of the International Typographical Union Printers' home in Colorado Springs, Colorado, according to the last will and testament of William Thorpe, a pensioner of the I. T. U. who died recently in Honolulu. The office of the secretary-treasurer of the I. T. U. has requested a copy of the will from the Hawaiian Trust Company, the administrators of the estate, to check up on legal phases.

A statement issued by the I. T. U. says that Mr. Thorpe was born in Belfast, Ireland, May 13, 1864; joined the Belfast Union, July 18, 1884; deposited his card with New York Local No. Six, in September, 1884; traveled in various cities in the West from 1904 to 1923, and deposited his traveling card with the Honolulu Typographical Union No. 37, in 1923.

No indication is given in the biographical sketch how the old pensioner acquired his fortune. His will provided that the estate was to go to his wife unless she died before he did in which case it was to go to the Old Printers Home. His wife died three years ago, thus the home is the beneficiary.

## SWALLOWS RUIN ROLLERS IN ARMED FORCES PLANT

Difficulties under which a printing plant was operated by army men in North Africa were told by Lieutenant Vince Donovan, formerly associated with American Type Founders, in a letter to W. D. Tuck, of the Dayco Roller Division, Dayton Rubber Manufacturing Company.

Emergency printing of maps and other items required that the printing plant be put into operation. An old granary was designated to house the plant. The men assigned to the job of erecting had to do all their own rigging, plumbing, electrical and other construction work besides trying to build decent living quarters for themselves. Notwithstanding all handicaps, the plant was operating within three weeks after the job was started.

However, their troubles had only begun, according to the letter. "It has rained at least 50 per cent of the time since we landed, and on a few occasions we had snow. All of this cold and dampness has played hell with trying to register maps. Now they tell us that in the summer the temperature goes up to 110."

Weather was not all the printers had to contend with. "We have set up in an old granary building which has a very high ceiling. A month ago, some swallows decided to build a few nests over the pressroom, and in so doing they managed to drop quite a bit of mud, twigs, and hay which damaged the rollers making it quite difficult for us."

The lieutenant continued: "Our rollers caught up with us—they must have been laying around in some port all these months; they arrived in very good condition, though." Referring to geographical conditions, the writer remarked: "I have been to Casablanca, Oran, Algiers, and up to Naples, but for my money, any hole back in the States is nicer and cleaner than anything I have seen over here." Then he added: "Our living quarters are pretty good and we get plenty to eat. In fact, we probably get more meat than you poor civilians."

## ALEXANDER THOMSON

Because of fever contracted in Egypt while he was serving with the American Red Cross in Cairo last year, Alexander Thomson, Jr., vice-president and advertising manager of the Champion Paper and Fibre Company, died at Cincinnati, June 18. He was 35 years old.

Mr. Thomson was the grandson of Peter C. Thomson, founder of the Champion Coated Paper Company, and son of the late Alexander Thomson, Sr., who became head of the company after the death of the founder. After receiving his education, young Alexander joined the company in 1929, and became active in sales and advertising promotion work, besides assuming some general executive responsibilities.

He also was interested in community welfare projects. When the United States entered the war, he enlisted in the American Red Cross, notwithstanding the high blood pressure from which he suffered, and was assigned to Cairo, Egypt. There he contracted a fever which aggravated his condition, and was obliged to resign. He returned to Cincinnati for hospitalization.

Because of his interest in the Red Cross, his family requested friends to omit flowers and make any remembrance in form of a cash contribution to the American Red Cross.

## NAME LAMPHIER SECRETARY

L. Irving Lamphier, who has been serving the United Typothetae as business manager, was appointed executive secretary of the organization, Raymond Blattenberger, Philadelphia, chairman of the management committee, has announced. In his new capacity, Mr. Lamphier assumes full responsibility for the administering of all the activities of the U. T. A., under the general direction of the management committee. He has been associated with the printing industry for twenty-five years. His headquarters are at Washington, D. C.

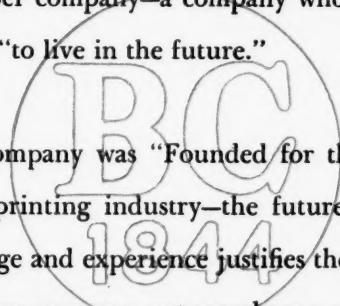
## PROFITS EXCEED A MILLION

Net income of \$1,031,761, equal to \$2.66 a share, has been reported for the fiscal year ended March 31, by the W. F. Hall Printing Company, Chicago. This compares with \$1,102,000 for the previous year which was equivalent to \$2.84 a share. Volume for the previous year was less than the year just reported upon, but increased costs of production and taxes affected current net profits.



## Founded for the Future

TODAY—we more than realize the full meaning of these words. The new horizons opening in the printing industry and the new demands confronting the printer rest, in some degree, in the progressive development and practical thinking of an established paper company—a company who feels its fundamental duty is "to live in the future."



The Butler Company was "Founded for the Future"—the future of the printing industry—the future of the printer whose knowledge and experience justifies the selection of an established paper company, not merely as a paper source but as an integral part of his printing business. If we succeed in this, the future for which we were founded will find us worthy of the confidence and good will achieved with one hundred years of service to the printing industry.

## *Our 100th Year of Service*

**BUTLER COMPANY**

223 WEST MONROE STREET • CHICAGO

United Air Lines Kodachrome by E. D. McGlone



CALIFORNIA—Los Angeles 11  
Sierra Paper Company  
4355 Fruitland Avenue

CALIFORNIA—San Francisco 6  
Pacific Coast Paper Company  
535 Folsom Street

COLORADO—Denver 17  
Butler Paper Company  
1751 Wazee Street

COLORADO—Pueblo  
Butler Paper Company  
1st and Main Street

ILLINOIS—Chicago 6  
J. W. Butler Paper Company  
223 West Monroe Street

ILLINOIS—Peoria  
J. W. Butler Paper Company  
1028 South Adams Street

INDIANA—Fort Wayne  
Butler Paper Company  
110 West Columbia Street

INDIANA—Terre Haute  
Mid-States Paper Company  
517 North 13th Street

MICHIGAN—Detroit 26  
Butler Paper Company  
851 Porter Street

MICHIGAN—Grand Rapids 2  
Central Michigan Paper Co.  
31 Market Avenue, N. W.

MINNESOTA—Minneapolis 15  
Butler Paper Company  
700 South Fourth Street

MISSOURI—Kansas City 6  
Butler Paper Company  
608 Wyandotte Street

MISSOURI—St. Louis 3  
Butler Paper Company  
3400 Market Boulevard

NEW MEXICO—Albuquerque  
Butler Paper Company  
100 East New York Avenue

NEW YORK—New York 17  
Butler American Paper Co. (export)  
247 Park Avenue

OKLAHOMA—Tulsa 3  
Boone Paper Company  
Boston at Cameron

OREGON—Portland 9  
West Coast Paper Company  
1410 N. W. Johnson Street

TEXAS—Dallas 1  
Southwestern Paper Company  
1315 Pacific Avenue

TEXAS—Fort Worth 1  
Southwestern Paper Company  
70 Jennings Avenue

TEXAS—Houston 1  
Southwestern Paper Company  
Walker at Hutchins Street

TEXAS—San Antonio  
Southwestern Paper Company  
1215 East Houston Street

WASHINGTON—Seattle 4  
West Coast Paper Company  
1760 Fourth Avenue South

WISCONSIN—Milwaukee 2  
Standard Paper Company  
316 North Milwaukee Street

## JOINT COMMITTEE COMBATS PAPER WASTE TALK; SALVAGE OF PAPER GETS ORGANIZED ATTENTION

• WHILE the War Production Board is doing its utmost to increase pulp supplies—and succeeding—and waste paper campaigns are being conducted to furnish additional raw materials from which to make pulp for essential purposes, the Joint Committee on Government Relations of the Commercial Printing Industry has issued a document containing evidence that printers are complying with WPB regulations.

Some bickering has been going on behind the scenes in Washington between different groups of paper users. It is known that every time some printer or lithographer used very wide margins, french folds, or other white space to give emphasis to typographic messages, and to add beauty to the finished product, a specimen of it would be sent to the WPB with a complaint that much paper was being wasted. In some cases where heavier paper was involved, investigation has uncovered the fact that the printer who produced the job had stock on hand of the heavier and better grade, and rather than buy new paper, he followed general instructions from the publishing and printing division of the WPB and used the stock on hand. Usually a sample of these jobs finds its way into the hands of a very disgruntled person who has been denied the paper for a cherished purpose, who then turns the specimen of printing over to his local newspaper, or his congressman, who in turn routes it through official channels with the query of Why? and How?

The Joint Committee on Government Relations of the Commercial Printing Industry besides promoting a nationwide campaign for paper conservation got on the job of making a survey which has resulted in its submitting to the WPB an "Analysis of Uses of Paper by Commercial Printers." This is said to be the first scientific analysis submitted to the WPB of the use of paper by the commercial printing industry which shows weight of paper for Government printing, functional and utility printing, advertising, and other types of printing.

In his covering letter, James F. Newcomb, co-chairman of the Joint Committee, addressing Arthur R. Treanor, of the printing and publishing division, WPB, reported that to get the facts the committee obtained the co-operation of twenty-one local printing associations, and also 147 representative commercial printers. Auditors checked job tickets to ascertain information "on the use of 10

per cent of all the paper processed by commercial printers under L-241." He said that the final report was made by the Ross Federal Research Corporation, "and their certified report is the basis of our study." Mr. Newcomb concludes his letter:

"This study should have the result of putting an end to talk of 'monumental' waste of printing paper for advertising,



Circular sent to users of office forms by Grain Printers Limited, Ottawa, Canada, shows aid of paper shortage in getting business

and place such occasional 'horrible examples' of unwise use of paper, as may come to light from time to time, in their proper perspective. The facts are that the commercial printing industry is overwhelmingly engaged in utility and Government printing. Advertising printing of all sorts, using in 1941 less than half the paper processed for functional and utility printing, has since been cut 51 per cent below this 1941 level."

The report gives uses of paper during the year 1941 as follows:

Non-restricted (ex-quota)	3.1%
printing	3.1%
Functional and utility	63.9%
printing	63.9%
Printing for non-profit	1.6%
organizations	1.6%
Promotion, sales and advertising	31.4%
printing	31.4%
The breakdown for advertising printing done during 1941 was as follows:	
Direct mail	8.2%
House organs	2.9%
All other advertising printing	20.0%
No breakdown given	3%
	31.4%

A further breakdown showed that advertising printing during 1941 done for war plants was 3.4 per cent; for other users, 27.7 per cent; and no breakdown given, 3 per cent.

The analysis showed that during 1943, Government printing increased almost five times the 1941 volume. In all other classifications, decreases in tonnage of paper processed were recorded in compliance with the cuts ordered by WPB.

"Actually the decrease in paper tonnage used (during 1943) was considerably greater than ordered by WPB," states the report. "Excepting ex-quota paper used for Government orders, commercial printers used only 74.9 per cent of the paper they processed in 1941, and including Government orders, only 87.8 per cent."

In its further analysis, the Joint Committee reported that printing done for non-profit organizations decreased 23.7 per cent in 1943 as compared with 1941; paper used for functional and utility printing in 1943 was 3.7 per cent lower than in 1941; and advertising printing dropped 41.2 per cent lower in 1943 than in 1941, chiefly in the field of direct mail.

The report covering the first quarter of 1944 showed that paper used by commercial printers was 81.7 per cent of 1941's total tonnage, including ex-quota paper. If ex-quota paper is subtracted, commercial printers used only 69 per cent of their 1941 tonnage, instead of the 75 per cent to which they were entitled.

"Since no printers could go above the 75 per cent, inevitably many of them had to fall considerably below," it says.

Campaigns for the collection of waste paper in cities in which it can be handled profitably and expeditiously and sent to the mills for conversion into usable pulp are being organized on a routine basis. Printers are helping by scrapping old records, adding greatly to their normal scrap piles. The daily and weekly newspapers continue to urge people to collect scrap paper, and radio stations devote time to the campaign. Trade publications are also aiding in the campaign, reminding readers that every piece of scrap paper has its value in the war effort. There are 17,000 local paper salvage committees at work in the U.S.A.

The cartoon reproduced in this issue from the *Chicago Daily News* is an example of what daily newspapers are doing to help the waste paper campaign.

Magazines and book publishers in addition to other users of paper are assured that their quotas for the third quarter will not be disturbed. In view of estimates made by the American Paper and Pulp Association, it is probable that the fourth quarter quotas will not be less than those that were allowed during the second and third quarters. This is an assumption, since the conservative leaders are not making any predictions, nor are they expressing any views concerning probable conditions. However, in view of the bases upon which the leaders made their predictions concerning previous quotas, and the fact that bottom has been reached and an upward trend should follow, it is a reasonably safe guess that fourth quarter

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Warnings are being issued that economy measures must be continued and that waste paper drives must be supported. In one bulletin issued on the waste paper drive and the need for printers to support it, the Joint Committee on Government Relations of the Commercial Printing Industry urged a number of things to be done, and concluded, thus:

## CHAMPION PAPER OBSERVES FIFTIETH BIRTHDAY

• THE CHAMPION PAPER AND FIBRE COMPANY, having mills in Hamilton, Ohio; Canton, North Carolina; and Houston, Texas, is observing its fiftieth year of operation. The history of the development of the company and of the use of coated paper parallels the development and use of halftone and color process printing. Because it practically revolutionized methods of illustration, it is

Mr. Thomson's idea was a winner, and his business outgrew his one coating machine. He incorporated the business as the Champion Coated Paper Company. In view of his having been a champion weight lifter in his younger days, it is easy to understand how the word "champion" appealed to him in the selection of a name for the company. Moreover, he was championing a new process of printing illustrations. After incorporation, he installed four coaters and three calender stacks in a small mill at Hamilton, Ohio. The business grew. Then along came the practical development of three-color process printing, and more and better coated paper was required. In order to supply this increasing demand for papers suited for beautiful color process printing, Champion was forced to make additions to the original coating mill in 1896, again in 1897, and still again in 1899.

At the close of the century the Champion Coated Paper Company, in a page advertisement in *THE INLAND PRINTER*, made reference to its capacity of handling "2,000 Reams Daily," which at that time was big volume. The copy stressed its "Litho and Label paper," besides carrying a statement about manufacturing "a complete line of coated papers for use in fine printing."

By that time a mill had been established to manufacture paper from pulp, instead of buying raw stock and coating it. In 1901 the mill was destroyed by fire. A new coating mill was put into operation the following year, and in 1905 plans were made by the company to make its own pulp. The firm turned to the virgin forests of the South where the growing season is longer, and with its program of cutting trees launched a continuous reforestation program. Pulp manufacturing operations began in 1908 at Canton, North Carolina, where southern pine was converted into strong white pulp.

In 1913, much of the Hamilton mill was destroyed by floods. Bigger, better buildings and equipment resulted, and with improved facilities available, better products for the printing and converting industries resulted. In 1921 the Canton, North Carolina, division started in the production of book paper. However, the combined facilities at Hamilton and Canton could not supply the increasing demand for Champion products, so the woodlands of Texas were tapped for additional pulpwood. A large mill was erected near Houston, and now that division produces pulp as well as coated printing papers.

Because of the broadening of its operations the company dropped the word "coated" from its name in 1935 and adopted the name of Champion Paper and Fibre Company. And so the history of the company during its first half century shows a development from one small coating mill with twenty-five employees, to "the world's largest producer of fine printing papers, a self-contained paper manufacturer employing 6,000 people, and capable of turning out two million pounds daily."



"Do these things NOW. There is no time to lose. The paper situation is critical—and every day counts. Your paper supply for the next six months depends in part on whether commercial printers back waste paper salvage one hundred per cent."

### JOINS MARKETING CONCERN

W. Kent Perkins, for many years associated with the graphic arts and for the past several years assistant advertising manager of Ludlow Typograph Company, has joined the industrial marketing division of W. E. Long Company, Chicago. He will work with accounts for industrial advertising.

one of the big stories in the history of printing.

In the early nineties, an alert printer in Ohio, Peter G. Thomson, who had achieved considerable fame some years before because of his physical prowess, foresaw that if halftone printing was ever to be successful, the right kind of coated paper would have to be furnished. He did some experimenting, developed a coating machine, bought uncoated paper stock from regular paper mills and surfaced it for progressive printers who believed that the photo-mechanical engraved halftone printing plate would be used for illustrative purposes more than expensive woodcut engravings as soon as the process was perfected.

### CLUB'S LIBRARY PUBLICIZED

A three column feature article, "Technical Library of Costly Volumes Helps Craftsmen Share Knowledge," published recently in the *Milwaukee Journal*, tells the story of the technical library which was "kicked around from pillar to post in a suitcase a few years ago," but has now become "one of the finest in Milwaukee with a permanent home and an endowment fund exceeding the value of the supply of available books."

Elmer G. Voigt, Western Printing and Lithographing Company, Racine, Wisconsin, and two other past presidents of Milwaukee-Racine Club of Printing House Craftsmen are credited with having established the endowment fund with whose proceeds the club is able to purchase technical and other books pertaining various phases of the graphic arts.

"The library is maintained by the club in a room with big easy chairs and a homelike atmosphere at the Knickerbocker Hotel, where the craftsmen meet and discuss problems of their work," is one of the statements in the newspaper. "The guardian of the costly volumes, along with the statue of Johannes Gutenberg, patron saint of the graphic arts, is Carl N. Becker, executive of a Milwaukee electrotyping company. President of the club is Lester E. Oswald, officer of a printing company."

Continuing, the article reads: "Besides books, the club's library includes all of the trade publications in the graphic arts field—both American and foreign. Beside current publications, the club has bound files of old trade publications, such as *THE INLAND PRINTER*, going back beyond the gay nineties, to the days of curious rule-bending and excessive ornamentation when printers sought distinction by being different. These old volumes run into hundreds.

"Printing executives seeking information to meet stiff competition, ambitious youngsters studying to meet greater responsibilities, even apprentices eager to advance more rapidly in mastering the trade, are welcome to use the library. The beautiful books are tools of learning intended to be used—not deluxe volumes for connoisseurs to admire on the shelf."

The books in the library cover every phase of printing by all processes. The titles are listed in a four-page folder issued by the club which contains rules under which the volumes are lent.

### SUGGESTS TECHNICAL EDUCATION

C. R. Conquergood, a leading Craftsman of Toronto Club and historian of the International Association of Printing House Craftsmen, whose convention will be held in Niagara Falls, Ontario.

July 24-26, is advocating a program of technical education in the graphic arts that is attracting attention in Canada. He will probably be asked about it during the technical war conferences at the convention since the rehabilitation of soldiers and sailors is equally prominent in discussions on this side of the border.

Mr. Conquergood proposes that educational institutions take up the subject seriously and that adequate technical courses be added to the curriculums of recognized educational institutions and that these courses be supported by the various branches of the graphic arts.



Leslie E. Oswald (left) and Carl N. Becker in Craftsmen's library

He argues that the present educational agencies in the graphic arts are not able to cope with the problem. His idea is that educational courses would run six months to four years; that there should be two divisions in the course of study, one to be called human engineering and the other mechanical engineering.

In his application of the idea to the city of Toronto, he has suggested that it should be operated under the Ontario Department of Education, with a trade advisory committee with a representative from each branch of the industry involved in the course of instruction.

Plans as developed by Mr. Conquergood and George Clark, also of Toronto, are being submitted to the Dominion of Canada Postwar Committee.

### JOINS HARRIS STAFF

Edward C. Spencer, formerly with the Allis-Chalmers Manufacturing Company, of Milwaukee, and more recently with Perflex Corporation of that city, has joined the Harris-Seybold-Potter Company, Cleveland, Ohio, as manager of the legal and credit department. In both of his former connections, Mr. Spencer served in executive positions in the financial departments.

### COLLEGE ACQUIRES NASH LIBRARY

The Dr. John Henry Nash Typographic Library, which contains only volumes from world-famous presses—beginning with Gutenberg's, down to those of the present day—has been acquired by the University of California, Berkeley.

The library includes 1,831 collector's items, 258 of which are incunabula (literally, "cradle books"—those printed before 1500). There are books about books and the history of printing, and books on the history of everything that goes into the making of a book, each book representative of the best in 500 years of both typography and binding. Housed at his San Francisco printing plant, always accessible to the public, Dr. Nash's library has long been used by university students doing research work.

Himself a creator of beautiful books, Dr. Nash first became interested in fine printing as a boy, when he browsed around an uncle's printing plant in a small town near Toronto, Canada, and enjoyed his uncle's collection of books about the history of printing.

Dr. Nash established his press in San Francisco in 1895, and has contributed greatly toward making that a city of book-lovers, conscious of the typography of bookmaking as an art.

### COMMENTS ON LITHO BOOKS

Lithographers are being urged by Harris-Seybold-Potter Company to contact book publishers as a source of business.

"Book production should be a good market in the future for lithographers," reads a current statement. "The postwar demand for children's books by offset should show an increase over prewar markets. In addition, the possibilities of the future growth of offset have been stressed in Department of Commerce publications."

Reference is made to an exhibition of "Books Made for Children," conducted by American Institute of Graphic Arts held recently in New York City.

"The fifty-six books selected by the jury are, indeed, a tribute to the entire graphic arts," so reads the statement. "Thirty-one of the winners were produced in their entirety by lithography—a fact in which lithographers may well take pride. Fifteen of the books were produced by letterpress, seven were done by combining letterpress and lithography, and only three were printed by gravure. Thus the 'Books Made for Children' exhibition is an endorsement of lithography as a method of printing for book production. It gives additional impetus to the new recognition of lithography in book publishing, and shows that one phase of the industry is dominated by lithography."

### WALTER F. DODSWORTH

Announcement has been made by Samuel Dodsworth Stationery Company, Kansas City, Missouri, of the death of Walter F. Dodsworth, secretary of the company, on May 29.

## A.T.F. REPORTS OPERATIONS

The war production operations of the American Type Founders have been reported to stockholders, in an illustrated brochure, by Thomas Roy Jones, president of the company.

"During the year, the company received more than thirty million dollars of cancellations and many of the contracts held at the beginning of the year came to normal termination," reported President Jones. "In spite of the cancellations, we shipped a greater dollar volume of war goods than we did in the previous year, and our unfilled orders are in excess of 1943-44 shipments. This means that we have received a large number of orders for quantities of new products which are now needed by our men at the fighting fronts."

Speaking in terms of statistics, Mr. Jones reported that net income before Federal taxes for the fiscal year ended March 31, 1944, was \$4,427,185, but after taxes of \$3,126,500 had been deducted the net income amounted to \$1,300,685. This tax bill compares with \$1,300,000 for the fiscal year preceding.

A sum of \$300,000 was set aside for postwar transition during the fiscal year, compared to \$600,000 set aside during the previous fiscal year. The net profit was \$1.76 a share during the fiscal year, as compared with \$1.95 the previous year.

Net working capital was given as \$7,657,590, and net worth of the company, \$10,521,718. On a share basis, net worth is equivalent to \$18.52 a share.

Of the ten plants operated by the company for emergency war production, six are leased. During the year, the plants of Frederick Hart & Company and the Philharmonic Radio Corporation were purchased outright.

"We, the management and board of directors, realize the heavy responsibility which rests upon us for quick reconversion to peacetime production at the end of the war to the end of preserving the interest of the stockholders and maintaining the maximum possible employment of our people," said Mr. Jones. "We are engaged in making plans for reconversion with minimum loss of time and for placing our products on the market. Our sales organizations are now taking orders for postwar deliveries. We feel that we have done this without in any way affecting the war effort and have acted to avoid, insofar as possible, what could well be a serious situation resulting from sudden cancellation of a major portion of our war contracts when the war approaches its conclusion."

Included in the report are illustrations of some of the precision instruments of war which the company manufactures in its own and its leased plants.

## TENNESSEE PRINTERS CONFER

With some two hundred delegates in attendance, the Tennessee Allied Printing Trades Conference met last month at Jackson, Tennessee.

Welcome address was given by Harris Brown, editor of the *Jackson Sun*. Seale Johnson, manager of McCowat Mercer Press, Jackson, and Albert S.

Stone, general manager of the *Jackson Sun*, gave the main addresses of the conference. One of the features was a luncheon given the delegates by Jackson Typographical Union No. 24.

John H. Aeschliman, pressman for the *Memphis Press-Scimitar*, was re-elected president for the coming year. George L. Googe, of Atlanta, southern representative of the A. F. of L., conducted the election and administered the oath of office.

## PLAN OVER-ALL ORGANIZATION

James F. Newcomb, president of the James F. Newcomb Company, New York City, has been named chairman of a working committee to develop plans for an over-all national graphic arts association or federation to deal particularly with Government relations. The committee was named at a meeting in Detroit on June 8, at which A. E. Giegengack, public printer of the United States, was guest speaker, and at conferences during a three-day boat trip.

Tentative plans, if and when a federation of organizations can be effected, call for the establishment of national headquarters in Washington, D. C., with a permanent paid top executive and a representative board of directors from various product and process groups of the industry to manage affairs of the industry-wide, nation-wide organization. There was a general agreement among the conferees that the new set-up was not to compete with the process and the product groups now functioning and that there should be no duplication of services now rendered to members by local associations.

In his references to the subject, Mr. Giegengack mentioned that there are now "sixty so-called national organizations and over 250 local organizations of one kind and another in the graphic arts field." He presented arguments for one over-all group to assume responsibility for certain activities that affect all branches of the graphic arts.

While persons who participated at the conferences were speaking only in individual and not in any representative capacities, the men all recognized that, as the officers and directors of their respective groups, they could swing such groups into action if and when they as individuals were convinced that promotion plans were feasible. On that basis, the conferees indirectly represented the United Typothetae of America, National Association of Photo-Lithographers, the Printers National Association, the Joint Committee on Government Relations of the Commercial Printing Industry, Graphic Arts Emergency Council, New York Employing Printers Association, Illinois Graphic Arts Federation, Typothetae-Franklin Association of Detroit, Indiana State Typothetae, and others.

Members of the working committee, of which Mr. Newcomb is temporary chairman, are James L. Cockrell, Tulsa; Raymond Blattenberger, Philadelphia; Harry I. Duffy, Philadelphia; Harry E. Brinkman, Cincinnati; Carl E. Dunnigan, Chicago; John J. Maher, Chicago; Ralph Thomas, Detroit; E. L. Baring, Detroit; and Edwin Lennox, Chicago.

## RUTHERFORD RECEIVES "E" AWARD

Employees and officers of the Rutherford Machinery Company division of the General Printing Ink Corporation, Rutherford, New Jersey, participated in the ceremony on June 19, at which the Army and Navy "E" award was made to the company by the United States Navy. The notice of the award was received

in a letter from Secretary of the Navy James Forrestal in which he said that it was conferred upon the plant "for outstanding production of war materials."

"This award is your nation's tribute to your effort and to your great work in backing up our soldiers on the fighting fronts," said Secretary Forrestal's letter.

#### HONOR DEAN OF TYPE DESIGNERS

To the greatest of living type designers, Frederic William Goudy, went the Honor Medal for Distinguished Service to Journalism, awarded during the celebration of the University of Missouri's thirty-fifth annual Journalism Week. Presentation was made by Dean F. L. Mott of the University.

Citation on the medal reads: "A contribution to the art of type designing second to that of no other man; his industry, originality, and correct taste in designing more than one hundred type faces in a career of nearly half a century devoted mainly to that labor; and the great debt which is owed to him everywhere by the builders of effective advertisements, the writers of good headlines, and the makers of beautiful pages in all departments of the printing art."

Mr. Goudy was a featured speaker on the program of Journalism Week. He said that he had never lost interest in type designing since he began to study it in the late nineties. He has created 120 different types and is now working on a new Hebrew type for the University of Jerusalem.

In his late fifties—at the age when most men are thinking of retiring—Mr. Goudy conceived the ambition of learning to produce type after so many years of designing it, and by the age of 60, he had learned every detail of making a matrix and manipulating a type foundry. Obtaining equipment from Syracuse University, he had it installed in his home, and at the age of 79 he still designs type with the distinction for which he is internationally known.

#### AWARDED ANOTHER STAR

Under Secretary of War Robert P. Patterson notified R. Hoe & Company that a third star has been awarded to it, to be added to the company's Army-Navy "E" flag "for continued outstanding achievement in the producing of materials essential to the war effort." In part, the letter reads: "By maintaining the distinguished record which previously brought you distinction, you are once again proving your leadership on the production front."

The company has been engaged almost 100 per cent in the production of war equipment since the beginning of the war.

#### EDWARD R. KAST

Edward R. Kast, inventor of the Kast stitcher feeder for inserting and stitching saddle-stitched publications, and vice-president, Dexter Folder Company, Pearl River, New York, died June 3.

Mr. Kast was born in Detroit sixty-four years ago, became a press feeder in 1895, moved to Baltimore, and while employed there as plant superintendent for a printing company, invented his stitching and inserting machines. In 1913 he became associated with the Dexter Folder Company which built his machines,

#### LANSTON ISSUES REPORT

Harvey D. Best, who served as president of the Lanston Monotype Machine Company, Philadelphia, for many years, was elected chairman of the board of directors in Washington, D. C., on June 22. John J. Meadth, who had been vice-president, was elevated to presidency; and David S. Hendrick was elected vice-president. Those reelected were John A. Ferguson, secretary; Wilfred Bancroft, treasurer; and Harvey W. Monks, assistant treasurer.

T. Frank Morgan, who had been executive vice-president, retired on June 26, after having been associated with the company for twenty-five years.

In his annual report to stockholders and to the board of directors, President Harvey D. Best reported the net income for the fiscal year ended February 29, 1944, as amounting to \$437,694.47, of which \$200,000 was set aside as a reserve for contingencies, and \$237,694.47 was transferred to the earned surplus, from which cash dividends that amounted to \$101,867.20 for the year were paid to the stockholders. Current assets aggregate \$4,408,463.44, and total current liabilities aggregate \$365,404.24, with a reserve set aside for contingencies of \$384,869.20, including an "unknown contingent" obligation arising from labor negotiations to be settled.

While dividends of \$2.00 a share were paid to stockholders, taxes jumped to an equivalent of \$7.94 a share, an increase of \$3.66 a share over the previous year.

"The company is in the fortunate position that practically no new special machine tools were required for war production," reported President Best. "We have no problem of reconversion other than the securing of raw materials. Because of the many different kinds of machines manufactured and sold by the company to the graphic arts industry, we do not have the problem of the machining of a vast number of parts before new machines can be assembled for shipment. We have ahead of us a post-war market for our goods in the United States, Canada, and in Latin America, which will exceed our capacity."

Mr. Best estimates that it will require from four to six months after the conclusion of the war before the company will be in position to make new machine shipments. He said that it is the plan of the company to continue the present fifty-three hour work week and employ 150 more skilled workers after the war to shorten the time of getting into full production of peacetime graphic arts machines and materials which will be of prewar design at first.

"We have ahead of us an extensive program of eventual redesigning and improvement of present standard machines the completion of which program will require five or more years," continued Mr. Best. "Policy of the company has always been to maintain adequate inventories of both replacement parts and supplies, and because of this we have found it possible to meet the requirements of the users of our machines without undue delay."



Frederic William Goudy, prolific designer of type, as he accepted Honor Medal awarded by University of Missouri journalism school

and became chief engineer of the company. He traveled to Europe several times as a consulting engineer.

He was active in both educational and religious movements, having served as president of the Pearl River board of education, and as an elder in the Presbyterian church of Nyack, New York.

#### COVER PLATES FROM RAILROAD AD

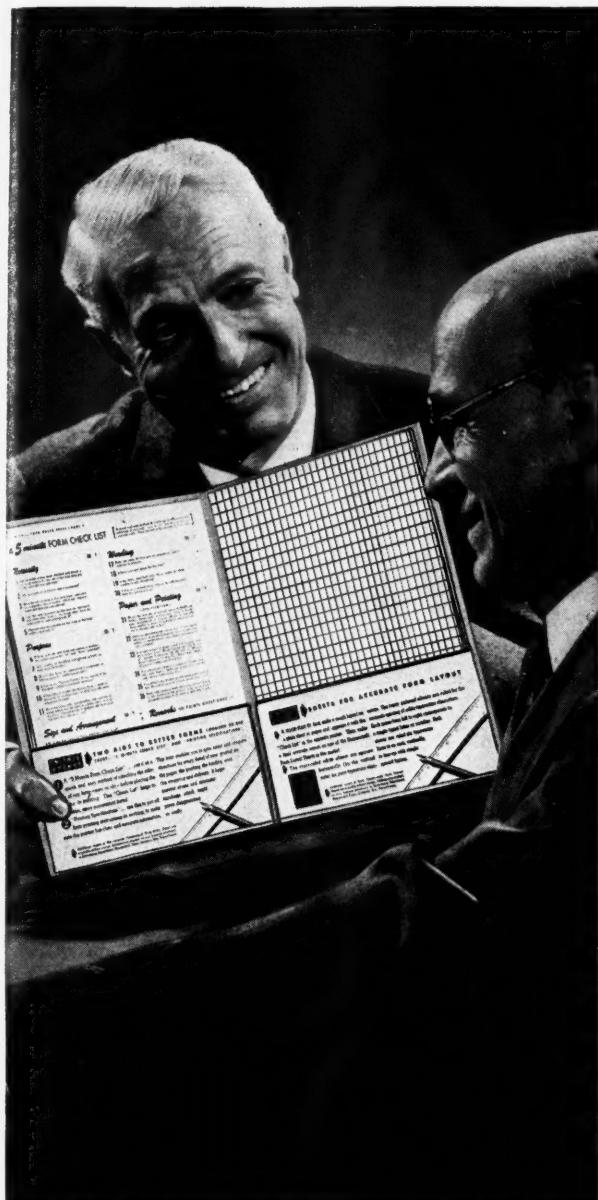
In choosing the four-color illustrations that are reproduced as covers for *THE INLAND PRINTER*, great care is taken to avoid merely "pretty" color work. Along with craftsmanship, a *significant* picture is sought.

The illustration from a Pennsylvania Railroad advertisement chosen for this month is peculiarly appropriate to this wartime July.

"FORWARD—all along the line!" reads the heading of the ad, which annotates the picture's significance: the uniting for Victory. In the literal golden glow of the scene, the artist Dean Cornwell has achieved a figurative golden implication of victory and peace ahead. Understandably, the place of the railroad in our going *forward* is emphasized.

This fine example of American commercial art is reproduced through the courtesy of the Pennsylvania Railroad, and the Al Paul Lefton Company, Philadelphia, which furnished the four-color process plates.

When your customer needs printed forms, tell him:



“This kit  
will save  
you time...and  
headaches!”

IT'S MORE IMPORTANT than ever today to plan the use of paper wisely—for paper is a war material. That's another reason why the new Hammermill Form Designing Kit can be useful to you. It contains these three trouble-savers for anyone who orders or prints business forms:

**A 5-Minute Form Check List**—quick method for checking the efficiency of any form, new or old.

**Printing Specification Sheets**—providing for instructions that are complete, accurate, leave little room for mistakes.

**Layout Sheets**—both pica- and elite-spaced, for designing forms in exact shape and size required.

The kit saves time for your customers. It may save you the grief that often results from faulty instructions. Send for a sample copy. And to save pressroom grief these trying days, remember that dependable Hammermill Bond is more trouble-free than most papers. Its quality is still safeguarded by the most exacting tests in paper-making.

BUY BONDS—AND KEEP THEM

Send for it!

**HAMMERMILL  
BOND**



Hammermill Paper Company, Erie, Pa.  
Please send me—free—the new Hammermill Form Designing Kit, also a copy of  
your book, "How to Design a Business Form."

Name \_\_\_\_\_ Position \_\_\_\_\_  
(Please attach to your company letterhead)

IP-JUL

# CONGRATULATIONS, CRAFTSMEN!

*A long drive tests a horse's strength  
Long service reveals character—(Chinese Proverb)*

▼ During the "long drive" over the last 25-year highway, you have grown in strength of numbers and character of service to each other and to the industry. While adhering to sound printing practice, you have "Shared Your Knowledge" so others, too, could enjoy more success with each passing year. Originating new standards of excellence, you have advanced the Graphic Arts, enabling one and all to keep pace with changing needs and demands of users of printing.

For 22 years, *Triangle ▽ Inks* also have kept pace with progress in letterpress and offset-litho processes, printing papers, and ink-making itself.

Craftsmen everywhere regularly choose *Triangle ▽ Inks* to give printing they do

more character, greater brilliance, or closer fidelity in color values. At the same time, they yield more "mileage"—and "Smileage"—per pound. That's what you want, isn't it?

*Ever bear of these three popular Triangle ▽ Inks?*

▼ **HIGH-SPEED JOB BLACK INK** (No. 2141S-BK10306AD) Sets immediately, yet doesn't dry on press or skin in can.

▼ **NEUTRAL BASE WHITE**... That Has Advantages Over Laketine. Fine texture. Good working qualities.

▼ **SPECIAL OFFSET BLACK**... Has Everything! Every quality demanded by the most exacting offset-litho job.

Now we invite you to switch to *Triangle ▽ Inks*—for letterpress or offset. Tell us about your next pressrun—we'll cooperate, from the first opportunity, in always giving you the ink best suited for each job. Call or write whichever office is nearest you.



## TRIANGLE INK and COLOR Co. INC Manufacturers of Fine Litho & Printing Inks for All Purposes

*Main Office and Factory: 26-30 Front St., BROOKLYN 1, N. Y. • Sales and Service: 816 Walnut St., ST. LOUIS 2, MO.*

**FAMED for DEPENDABILITY  
the Country over!**



To assure trouble-free press feeding and distinctive label and sticker jobs, discriminating printers have for years made the use of TROJAN "Super-Flat" Gummed Papers "standard practice." TROJAN "Super-Flats" are famed the country over for their superior printing surface and freedom from curl... qualities that make label and sticker printing surprisingly free of headaches.

**THE GUMMED PRODUCTS COMPANY**

OFFICES • TROY, OHIO • MILLS

DISTRIBUTORS IN PRINCIPAL CITIES

"When you think of gummed products, think of GUMMED PRODUCTS!"

**IF YOU VALUE YOUR TIME  
—VALUE YOUR PRINTING  
THE FAST, SURE WAY**

Manpower shortage makes time a "critical material." Every hour is precious—every day must count. Wise is the man who takes advantage of every proven device that speeds up production and lightens his labor.

### The Franklin Printing Catalog



is as easy to use as a dictionary. With index speed, you turn to the schedule that gives you the value for any job of printing. Mail your order today. You take no risk when you accept the trial offer.

**PORTE PUBLISHING CO.**

**Salt Lake City 5, Utah**

YOUR ROLLERS  
SHOULD HAVE  
AN AWARD OF  
MERIT FOR  
EXTRA DUTY



Your rollers have an extra hard job today—and if you are going to attain maximum production, you should be sure that they are properly cared for and replaced as soon as needed.

In addition to their regular inking job, they must do EXTRA DUTY in keeping forms or plates clean of the excess powder that falls on forms or plates when war time coated papers are being used.

You can help to maintain running speed, reduce the number of washups, and get clean printing when you use the proper rollers. To be sure of a dependable standard, you should use Bingham Rollers. They have active tackiness that facilitates good inking and clean printing.

There is a Bingham representative convenient to you. Feel free to consult him on any roller problem.

## SAM'L BINGHAM'S SON MFG. CO.

Roller Makers Since 1847

Manufacturers of Printers' and Litho-Offset Rollers

CHICAGO 5

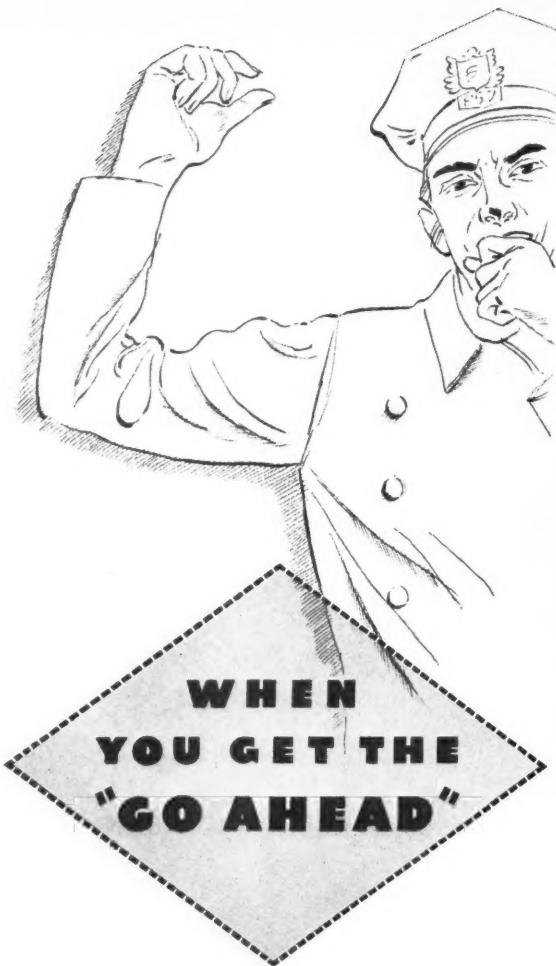
Atlanta 3  
Cleveland 14  
Dallas 1

Des Moines 2  
Detroit 10  
Houston 6

Indianapolis 2  
Kalamazoo 12  
Kansas City 6

Minneapolis 15  
Nashville 3  
Oklahoma City 6

Pittsburgh 3  
St. Louis 2  
Springfield, O.



CONTACT Jahn & Ollier for fine printing plates—halftones, zinc etchings or color process. In most cases you will produce a better job at no greater cost with Jahn & Ollier plates because they are

"Made right to print right."

**JAHN & OLLIER ENGRAVING CO.**

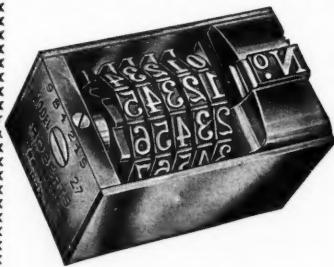
Makers of Fine Printing Plates For Black or Colors—

Artists—Photographers

817 W. Washington Blvd., Chicago 7, Ill.

## HELP! 3 WAYS TO MAKE NUMBERING MACHINES LAST!

- ① Inspect regularly after each run.
- ② Always keep clean and properly oiled and adjusted. Or . . .
- ③ Roberts big Service Department will recondition—any make—for you. But . . . When replacing worn-out machines, insist on ROBERTS with all these advantages: Positive-action Direct Drive; Low Plunger; large Main Spring welded steel Plunger Guide Pins; Steel Case and Staple Release for plunger; Double Wire Spring straddles the unit retaining pawl; improved Drop Cipher.



Buy Model 27 . . .  
5-Wheel, \$12.

Less \$7.20 each  
40% **7.20** each net

Or Model 28 . . .  
6-Wheel, \$14.

Less \$8.40 each  
40% **8.40** each net

Roman or Gothic style; forward or backward action. Quantity discounts; 10% trade-in.

**ROBERTS NUMBERING MACHINE CO.**  
694-710 Jamaica Ave., Brooklyn, New York

*In these times of*  
**"Sorry, out of stock"**  
**"DON'T YOU KNOW THERE'S A WAR ON?"**  
**"Pick it up if you're in a hurry"**

—you may be interested in a source of supply that will endeavor to furnish you with materials and service that are a *must* in Craftsmanship. We're human and find that the impossible things take a little longer to do, but doing them is our business—May we serve you too?

For example, we have in stock all sizes of stitching wire, safety cans, copper wire core tinsel—

**ECONOMY PRINTERS  
PRODUCTS COMPANY**  
609 SO. LA'SALLE ST., CHICAGO 5, ILLINOIS

**make this easy test...**



**without cost or obligation**

If you haven't discovered how the *free* services of The Letterhead Clinic can help you make money, find out now by simply sending 3 copies of a letterhead (your own will do) for a *free*, scientific analysis and a *free* 24-page book which completely explains The Clinic's *free* business-building plan. Snip, snip, snip that convenient coupon now. *Whiting-Plover Paper Company, Stevens Point, Wisconsin.*

The Letterhead Clinic  
Whiting-Plover Paper Company  
2 Plover Drive  
Stevens Point, Wisconsin

I am interested in learning how I can use the *free* services of The Letterhead Clinic to advantage. Attached are 3 copies of a letterhead for your *free*, scientific analysis.

NAME \_\_\_\_\_

POSITION \_\_\_\_\_

Please attach to your **BUSINESS** letterhead. This offer is restricted to printers in the U. S. A.

*Permanized Papers* 

YOUR LABELS WILL  
SURVIVE THIS VOYAGE



IF THEY'RE PRINTED ON

## SOLSEAL GUMMED LABEL

**For labeling** overseas packages . . . or any shipments on which a waterproof label is required . . . your customers will prefer the new SOLSEAL Gummed Label paper. This paper, 60# Kraft, is water resistant and will withstand moisture, heavy humidity . . . even actual immersion in water. It adheres well to glass and some metals, as well as to fiberboard containers. Solseal Solvent, a special non-inflammable, non-volatile, non-corrosive mixture of chemicals, acts as the moistening agent. Write at once for complete details about this valuable new label paper.

**McLAURIN-JONES CO.**  
BROOKFIELD, MASS.

Offices: New York • Chicago • Los Angeles

**SOLSEAL** is a new  
member of the well-known  
McLaurin-Jones line of  
Guaranteed Flat Gummed Papers

## Hearty Congratulations...

Craftsmen! A Quarter Century of Useful Service, Such As You Have Rendered to the Graphic Arts Industry, is

### A Commendable Record

WE EXTEND our heartiest congratulations and all good wishes individually to each member—and to all 71 local Clubs—of the International Association of Printing House Craftsmen—As you celebrate the Silver Anniversary of its founding twenty-five years ago.

### SOUTHWORTH

Since 1900, Manufacturers of Bookbinders equipment for Printers; also Lithographic equipment for Lithographers.

MACHINE CO.  
30 WARREN AVENUE  
PORTLAND, MAINE

## EQUIPMENT WANTED! OPERATING PLANTS AND MACHINERY BOUGHT AND SOLD

ALL COMMUNICATIONS STRICTLY CONFIDENTIAL

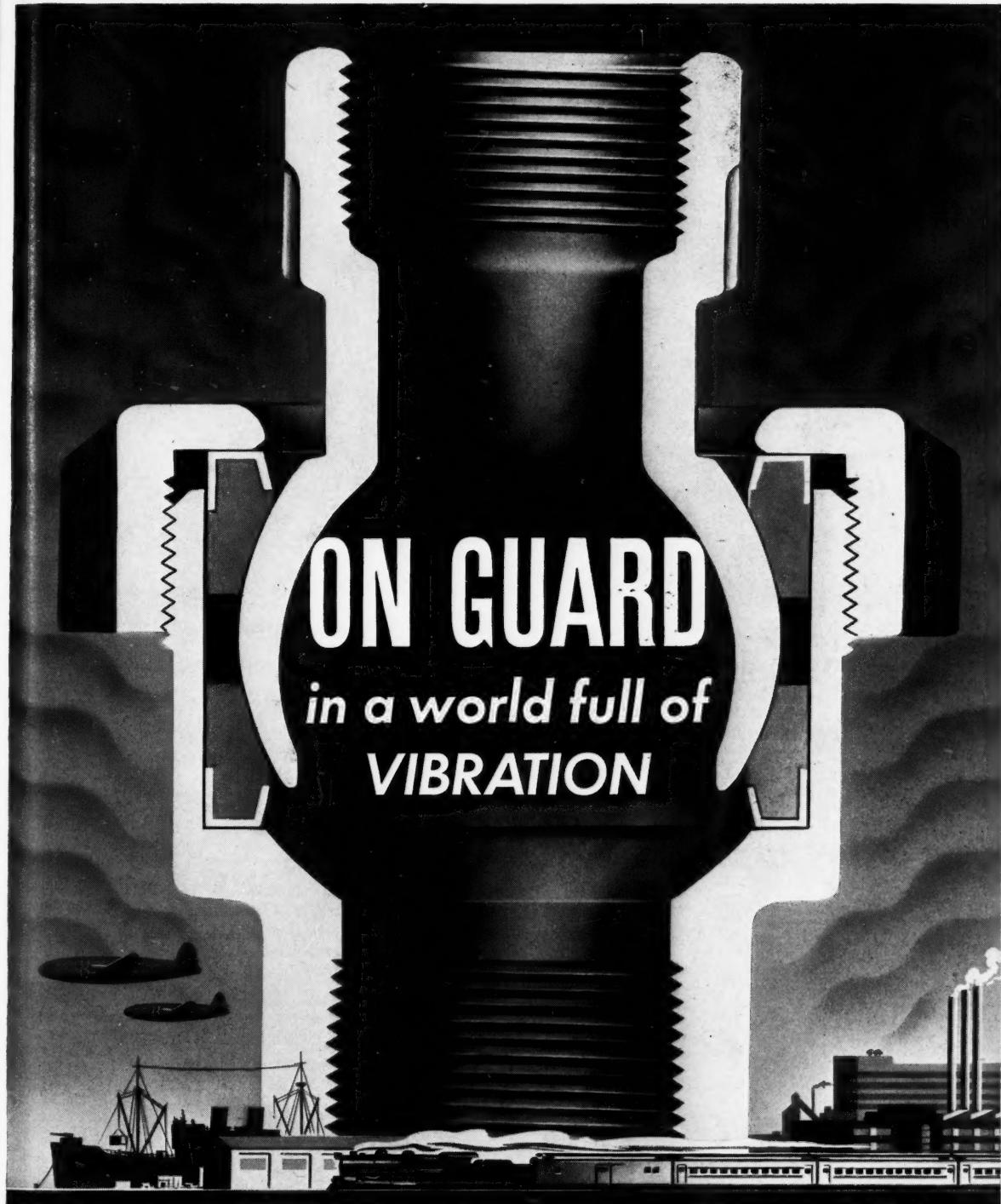


TO THE CRAFTSMEN  
AS YOU MEET AT NIAGARA FALLS  
OUR SINCERE BEST WISHES  
IN THE SOLVING OF YOUR  
WAR TIME PROBLEMS



## THE VANCE R. HOOD CO.

350 FIFTH AVE., NEW YORK 1, N.Y.  
36 W. VAN BUREN ST., CHICAGO 4, ILL.



# BARCO **FLEXIBLE** **JOINTS**

BARCO MANUFACTURING CO., NOT INC.  
1821 WINNEMAC AVE., CHICAGO 40, ILL.  
In Canada: THE HOLDEN CO., LTD., MONTREAL, CANADA



*Not just a swivel joint  
...but a combination of  
a swivel and ball joint  
with rotary motion and  
responsive movement  
through every angle.*

"MOVE IN **EVERY** DIRECTION"

For Items Not Advertised, Write THE INLAND PRINTER'S "Reader's Service"

*new*

REPRODUCTION EQUIPMENT  
AND PROCESSES  
WILL BE OFFERED IN THE  
POST WAR PERIOD

DEVELOPMENTS OF INTEREST TO  
PUBLISHERS, ADVERTISERS, AND TO  
THE GRAPHIC ARTS INDUSTRY IN GENERAL  
WILL BE ANNOUNCED IN TIMELY  
ISSUES OF THE INLAND PRINTER

*Huebner Laboratories*

305 EAST 46TH ST., NEW YORK 17, N. Y.

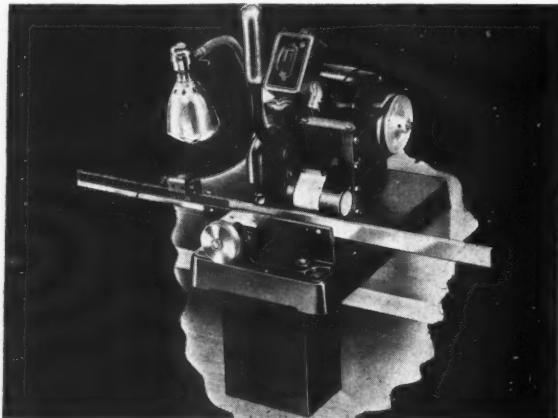
## A MODERN PLANT

manned by skilled craftsmen helps us to give "service that meets the deadline" at a fair price.

*Send this ad attached to  
your letterhead and we  
will send you a 42 pica  
celluloid rule without charge.*

## GENERAL COMPOSITION COMPANY • *Tyographers*

470 ATLANTIC AVENUE, BOSTON 10, MASS.



### **MITER THE SPEEDY WAY**

The Rouse Economy Vertical Miterer cuts 700 perfect miters an hour direct from strip material. It is as accurate as the Rouse Master Vertical Miterer, yet it may be installed at a price within the reach of smaller printers.

If a study in your plant shows an average of two units a day devoted to mitering, or extra fine printing demands better corners, the Rouse Economy Vertical Miterer should be installed.

**H. B. ROUSE & CO.**  
2214 North Wayne Avenue, Chicago 14, Illinois

### GET THIS!

Over 200 layouts to  
follow or adapt  
in this practical  
new book



### **Layouts and Letterheads**

By Carlyle, Oring and Richland

152 pages, 10x8, fully illustrated, opens flat.....\$5

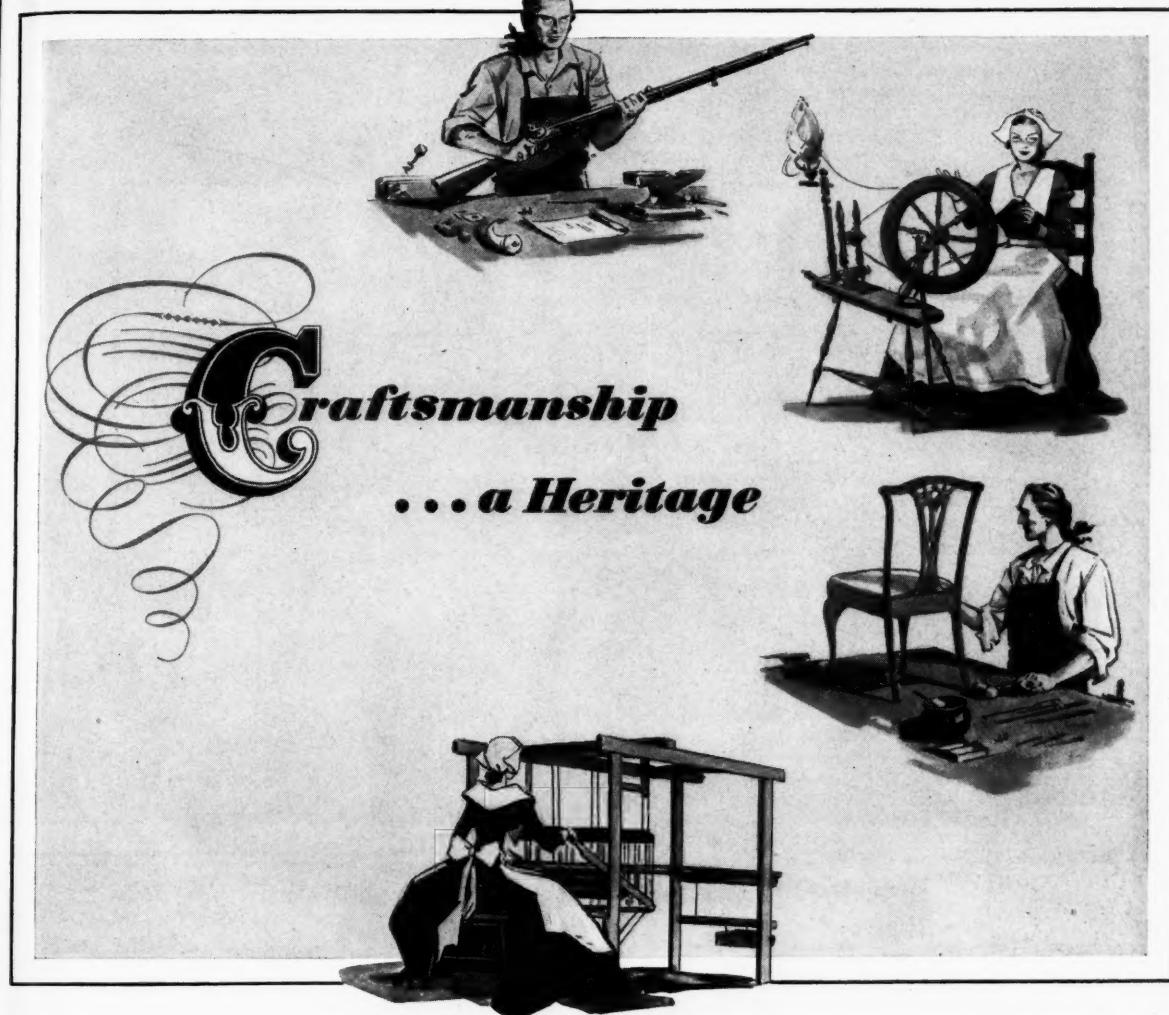
Here is a wealth of layout ideas—complete arrangements you can follow exactly and adapt to other products—a treasury of treatments, spots, decorative ideas, etc., by which you can achieve scores of telling layouts of your own. Truly first aid for anyone who wants to create better-looking and more effective advertising. Order your copy now. No postage charged to U. S. A. destinations.

THE INLAND PRINTER • CHICAGO, ILL.

Chapman STATIC Neutralizer  
Makes Presses Deliver Light Paper  
LIKE THIS  
INSTEAD OF LIKE THIS

Stabilizes Production - Cuts Waste  
and Cures many Pressroom headaches  
in world wide use

CHAPMAN ELECTRIC NEUTRALIZER CO.  
BOX 168, PORTLAND 6, MAINE



**I**n the early days of homespun and handicraft the human element predominated in most trades, particularly in printing. The result was that the keenest application of human faculties, the combined force of the spirit and the flesh, became a heritage.

No other craft today enjoys this heritage so much as printing. Invention has simplified and accelerated every printing operation, but the fact remains that skilled man power is still the spark which ignites all printing achievement. Mechanics will never displace the human heart nor dethrone the artistry of the mind.

*NOW AVAILABLE. Complete and comprehensive Guide Book of Essential Wartime Printing and Lithography. 64 pages (8½" x 11") of detailed description and information on every government*



A successful printing job unites thought, talent, and labor into a concrete and useful whole. The styling of type, the beauty of presswork, knowledge of color, ink, and paper—all these are aimed at the perfection of successive steps—vitalized by a craftsmanship which adds excellence to excellence until the bindery adds the crowning touch of completeness. On one hand, the huge American budget for printing has been a challenge; on the other, the superb facilities of the printing craft are meeting these needs. The gap has been bridged by the foresight of the printer, plus his devotion to a craftsmanship handed down through generations.

*public relations problem which can be aided by printed promotion. We shall be glad to obtain a copy for you . . . or write direct to Graphic Arts Victory Committee, 17 East 42nd St., New York City.*

## HARRIS·SEYBOLD·POTTER·COMPANY

HARRIS DIVISION  
CLEVELAND 5, OHIO  
MANUFACTURERS OF OFFSET LITHOGRAPHIC • LETTERPRESS  
AND GRAVURE PRINTING MACHINERY • • • • •

SEYBOLD DIVISION  
DAYTON 57, OHIO  
MANUFACTURERS OF PAPER CUTTERS AND TRIMMERS • KNIFE  
GRINDERS • DIE PRESSES • WRIGHT DRILLS • MORRISON STITCHERS

## GREETINGS TO CRAFTSMEN

attending the 25th Annual Convention of the International Association of Printing House Craftsmen. There is a dependable Roosen Ink to meet every ink problem. Call or write the nearest Roosen office concerning your requirements.

# H. D. ROOSEN CO.

Foot of 20th and 21st Streets, Brooklyn, New York

CHICAGO  
623 S. Clark St.

BOSTON  
Kendall Sq. Bldg.  
Cambridge

BALTIMORE  
3432 Kenyon Ave.

MEXICO, D. F.  
2 A. Calle  
De Victoria 67

HAVANA, CUBA  
Inquisidor No. 513-515

CANADIAN REPRESENTATIVE: Dominion Printing Ink & Color Co., Ltd., Head Office, 128 Pears Ave., Toronto  
Branches Conveniently Located



*Precision*

## PAPER KNIVES

- 1 Perfected .002" concave bevel—making for extra sharpness without weakening edge.
- 2 "Straight as a die" trimming—less than .001" variance throughout length of cut.
- 3 Heat-treated by a special SWW process to combine hardness with toughness—to give maximum number of cuts between grindings.
- 4 Furnished as standard equipment on many of America's finest Paper Trimming Machines for more than 60 years.

*For Quotations Write*

**SIMONDS WORDEN WHITE CO.**

604 NEGLEY PLACE • DAYTON, OHIO

1854 \*\*\* BLATCHFORD STARTED IN BUSINESS—  
THAT'S 90 YEARS AGO THIS YEAR \*\*\* 1944

## CONVENTION GREETINGS!!

CRAFTSMEN organized the International 25 years ago—when Blatchford was 65. Our sincere hope is that you continue to prosper, foster personal development, study industry problems, and light the path of progress by improved processes . . . and better methods.

1854 - 1944



*Are you using Blatchford—the first all-purpose Base—  
to make color printing simpler, more economical?*

**E. W. BLATCHFORD CO.**

*Branch of National Lead Company*

NEW YORK

CHICAGO

★  
**FLUSH  
MOUNTED  
HALFTONES**



**WHAT IS A FLUSH-MOUNTED PLATE?** It is a zinc or copper plate whose sides are flush with its wood base on all four sides (with no beveled edges, no tacks and no anchors) firmly fastened by a newly-discovered process. This process consists of vulcanizing the metal to the wood by a patented method that fuses metal to wood so firmly, so permanently as to make pulling apart impossible. The Flush-Mounted plate is an exclusive development of the Process Color Plate Company of Chicago. The process is the result of long experimentation with nail-less methods of mounting and is the first successful method to meet a need long felt by printers.

**EASIER MAKEUP OF FORMS** Because Flush-Mounted Pica Plates are made to pica measures, they match every unit used in building forms. They simplify make-up, streamline stone work, and speed up production.

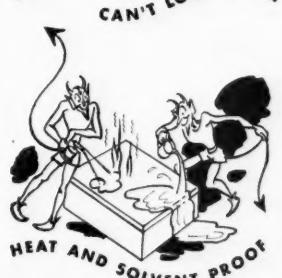
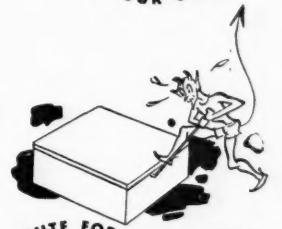
Because Flush-Mounted Pica Plates eliminate shoulders, type can be set flush with all plates—in either direction. Illustration above demonstrates what can be done with a Flush-Mounted plate.

**THOROUGHLY TESTED** Flush-Mounted plates have undergone the most severe tests possible. Neither heat nor solvents nor brute strength will loosen the Flush-Mounted plate from its wood block. Tests conclusively show there is far less danger of Flush-Mounted plates working loose than tacked plates.

**WILL NOT SOAK OFF** Immersion in press-room solvents of various kinds for over 48 hours failed to affect in any way the close metal-to-wood adhesion. Hammer and chisel prying tests have also failed to pry the plate loose from its base.

**BETTER PRINTING AT NO EXTRA COST** Because Flush-Mounted Pica Plates eliminate "Print-ups" of nails and do away with indented surfaces, they assure finer results in the pressroom—with far less make-ready. Yet these plates cost no more than ordinary plates.

**TRIM PLATES IN YOUR OWN PLANT** No need to waste time or hold up presses by sending plates back to engravers for re-trimming, re-shouldering, re-blocking and re-finishing. Flush-Mounted plates can be trimmed and finished right in your own plant.



**PROCESS COLOR PLATE COMPANY  
(GRADIE OAKES)**

Specializing in Color Reproduction from Kodachromes

**522 SOUTH CLINTON STREET**

**CHICAGO 7, ILLINOIS**

OUR ONLY BUSINESS—FINE PRINTING PLATES

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



# BLACK?

**Black Ink! Deeper than the deepest  
night ever pierced by owl's eyes!**

*For typography use*

**Eclipse Supertex Hard Drying Black 4671R**

*For Offset Lithography use*

**Eclipse Supertex Hard Drying Deep-set Black  
2911R**

**GREETINGS TO THE CRAFTSMEN  
AT THEIR 25th CONVENTION**

**GAETJENS, BERGER & WIRTH, Inc.**

BROOKLYN 1, N. Y.: 35 YORK ST. • CHICAGO 5, ILL.: 538 S. CLARK ST.

## Ortleb Ink Agitators

Have given complete satisfaction to many users in saving ink, paper and manpower—uniformity of color is not disputed.

To place an order today needs the approval of the WPB, but who knows what tomorrow will bring; so why not place your order for an Ortleb Ink Agitator and be the first to receive shipment when priorities are abrogated.

If you need one now write for full particulars which will be gladly furnished by the

**ORTLEB  
Machinery Company**  
3818 LACLEDE AVE., ST. LOUIS 8, MO.



The war has brought about tremendous strides in the silk screen method of printing. Forward looking printers are planning now to add a silk screen department (or increase its size) after the war. The silk screen process lends itself ideally to short run jobs, inexpensive color work, gold and silver printing, light colors over dark, decalcomanias, etc.—on paper, cardboard, Cellophane, book binders' fabrics, metal, glass, or wood.

For more than 23 years we have specialized in manufacturing silk screen products—we are headquarters for equipment, inks, and supplies—

**NAZ-DAR COMPANY**  
469-483 Milwaukee Ave., Chicago 10, Ill.



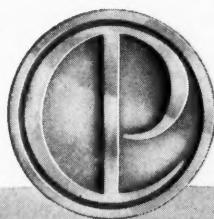
# "Look, Marie, THEY ARE ONLY PAPER BOMBS"

**N**O NEED to run and hide. Paper bombs are not deadly. They are "good" bombs, making tomorrow's battle easier.

This printed propaganda is dropped over enemy territory by Allied airmen. Leaflets inform the populace of latest important world events . . . they advise them how to best synchronize their efforts with the Allies . . . they keep aflame the democratic ideals of freedom. The printed word wings through when all other means of communication with enemy and occupied countries are barred.

But printing has other vital roles here at home. Forms are needed for the transmission of orders . . . records must be printed . . . the entire efforts of 130 million Americans must be co-ordinated by the printed word.     ★     ★     ★     ★

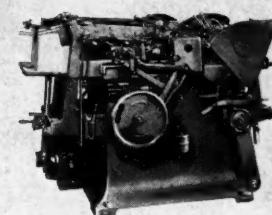
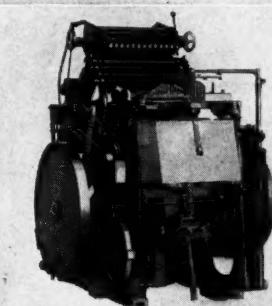
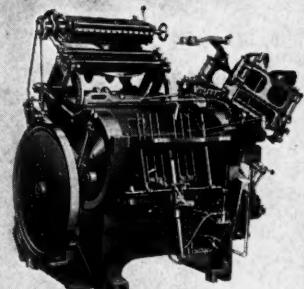
For more than 50 years Chandler & Price printing presses have been dependable units of the printing industry. But their jobs have never been as significant as today. To keep them at their job, equipment must be maintained in top-notch condition. Lubricate your C & P equipment frequently . . . keep presses clean . . . inspect them thoroughly and frequently . . . repair or replace worn parts promptly . . . Feel free to consult us for advice and suggestions.



**THE CHANDLER & PRICE COMPANY**

CLEVELAND, OHIO

*Builders of Printing Equipment for more than 50 years*



# PROFITS

FOR THE PRINTER  
WITH GOOD EQUIPMENT

- ✓ CHECK THESE BENEFITS!
- ✓ SPEEDS UP SERVICE
- ✓ IMPROVES PRINTING
- ✓ CUTS MAKE-READY
- ✓ DECREASES PLATE WEAR



COMING SOON!  
Equipment for plastic  
molds for electroplates.



Printers, publishers save time,  
improve printing quality with  
uniform type-high plates.

Engravers, electrotypers, news-  
papers speed up and improve  
service with plates of desired  
uniform thickness.

## Plane-O-Plate *Shavers*

Rapid, accurate shaving of flat work to uniform printing levels makes Plane-O-Plate *profitable* to printing craftsmen. Tomorrow these moderately-priced, dependable shavers will be even better with new Monomelt-built features . . . These new features mean added profits and better printing. They make plates last longer, reduce wear on press blankets and help you "get rolling" sooner on every job.

**Shaves Bed of Plates in 30 Seconds!** Plane-O-Plate handles up to full newspaper page, shaves complete cast or bed of multi-sized plates in 30 seconds. It is ideal for all flat work from "zinc" to above "type high."

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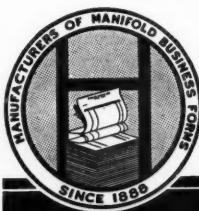
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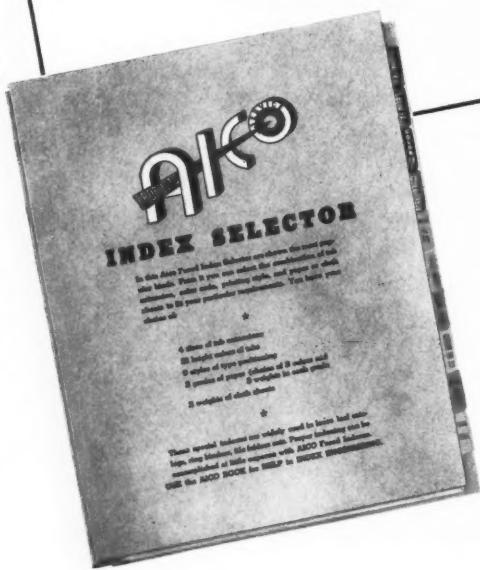
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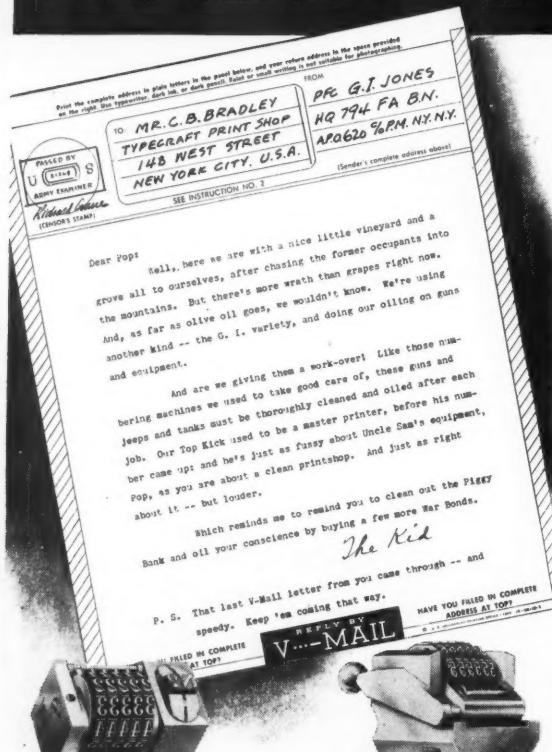
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IP-744

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(Continued on next page)

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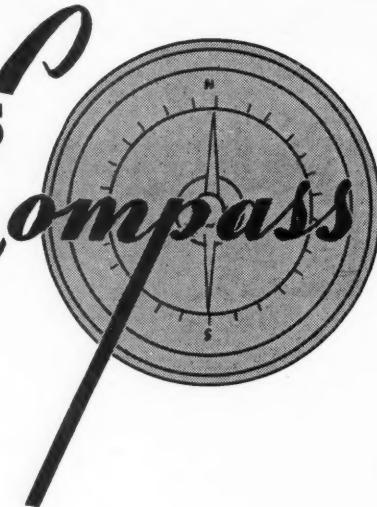
**A FREE PRESS  
is our  
TO SAFETY**

The way may be hard . . . the goal may not be visible, BUT . . . so long as freedom of the press prevails, we need not worry.

Fortunately, freedom in America has been growing with each generation. Along with such established freedoms as freedom of the press (and radio), may be mentioned *freedom from barriers of distance and time, and freedom from drudgeries* that electricity now performs for us.

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Beekman 3-1791

(Continued on next page)

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**TYPE & PRESS OF ILLINOIS**  
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• **For Sale: An Extensive Line** of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kan.

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• **SUPERINTENDENT**—Must have experience and a background of accomplishments. Medium size letterpress plant located in Chicago. Furnish full details. Box E-731 % The Inland Printer.

(Continued on next page)

**When Victory is Won**

You can make this "DREAM" come true... with **Paasche** "NO-OFFSET" PROCESS!

Today—with our plant devoted to military production, making airpainting equipment for coating the many materials of war—Paasche is doing its utmost to service "No-Offset" Equipment now in use, and to supply solutions for "No-Offset" units. Equipment now on hand may be sold to those printers who obtain approval to purchase, from the War Production Board.

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At the top of your post-war-planning list, put Paasche "No-Offset" Equipment. Paasche Airbrush Company, 1960 Diversey Parkway, Chicago 14, Illinois. Paasche Airbrush (Canada) Ltd., 110 Elm St., Toronto

**Paasche**

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*Classified Buyers' Guide (continued)*

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JULY, 1944 • VOL. 113 • NO. 4

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J. L. FRAZIER, Editor and Manager

HAROLD R. WALLACE, Associate Editor

DONALD T. SUTTE, Advertising Manager

H. GOODENOW, Circulation Manager

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